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UNLIKELY REVIVAL P. 43

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the Stranger

Volume 25, Issue Number 28 • March 9–15, 2016

COVER ART

Out to Pasture

by AARON HUFFMAN

at Bumber by Number



WE SAW YOU

Stranger staffers saw you tag the new tiles on a Rite Aid, skip down a bike lane dressed ridiculously, and push your cart like a maniac around QFC ... page 7

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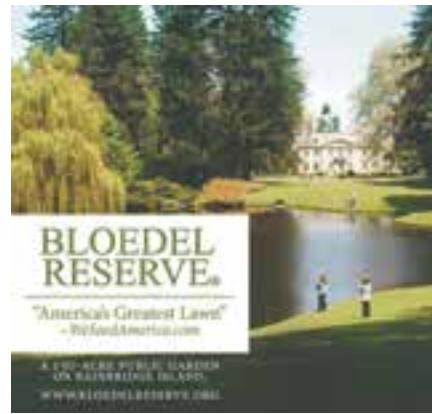
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FREE WILL ASTROLOGY

Put yourself in the presence of natural forces that will inspire you to do what you need to do ... page 53

PERSON OF INTEREST

Om Johari, Afro-punk musician and feminist activist ... page 54



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WE SAW YOU

STRANGER STAFFERS WERE THERE AS IT HAPPENED

RETURNING COLUMN!



YOUR TAG IS UGLY And you're an asshat.

THE STRANGER

TAGGING THE DRUGSTORE

Yes, okay, granted, it's ridiculous the Rite Aid on Broadway has banners outside saying "Grand Re-Opening," considering almost

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



STEVEN NEARY

WITH FRIENDS LIKE YOU...

I was there for you when I barely knew you. I held your hand during panic attacks when you were freaking out about your breakup with your then-boyfriend. I was there when you broke up with your next boyfriend. I was there to scrub your apartment when it was infested with roaches. I'm here now taking care of you after surgery. I've been a really good friend. My complaint is not that you haven't been a really good friend. It's that you haven't been my friend at all for years. You don't answer e-mails. You don't answer the phone, even when we arrange the call via texts beforehand. You don't call. You don't ask me how I am. When I'm sad and lonely, I can depend on you to have something more important going on. Loneliness has got to be better than friends like you. I'm not putting this in an e-mail because I'm done with that cycle. I'm just going to delete you from my phone. And that will be the end of our friendship. And if you call to tell me you slept with eight people at your new job and they're firing you, I'll tell you I'm too busy to talk.

—Anonymous

nothing has changed about the store except the new refrigerator case and the new tiles outside the building. But still, this is a pretty shitty thing to do to the workers while they were applying the new tiles to the building. They hadn't even put the grout in yet! And already you'd scrawled your nonsense over their work. How did you manage to tag this wall, in full view of a busy street, in the late afternoon, while the workers had their backs turned? You're an asshat, you know that? But you're a *fast* asshat.

SPEAKING OF BROADWAY, WE SAW THE ESCAPED COURT JESTER AGAIN

You were wearing a full-body houndstooth harlequin jumper complete with cap and bells as you skipped up the bike lane on Broadway, a full 6.5 blocks from where we saw you back in November. Same time, too. Rush hour. Two questions, one comment. First question: Is this your thing? If so, thank you for being you, you beautiful court jester. Second question: You were less jaunty this time—why such a stiff skip this time? Your hands seemed locked to your sides, your face rictus—are you feeling a little low? Have the record-breaking rains and soul-killing cloud cap crushed your indomitable jester spirit? If so, don't let the rain get you down. The mono-cloud's grip on the psyche can't be any tighter than the iron fist of the evil king whose court you fled to those many months ago. Whatever the case, if you're planning another skip trip soon, try keeping to the sidewalk. The self-righteous biker who unceremoniously buzzed by you clearly didn't appreciate your clogging his lane.

BEACON HILL BIRTHDAY-CAKE CANDLE

We didn't see you stick a white birthday-cake candle into a mound of dog shit on 14th Avenue South in Beacon Hill, but we wish we had.

DOWNTOWN DOUBLE TAKE

On a downtown street corner, you were double-take-worthy, with light eyes, smooth skin, high cheekbones, and flowing walnut-brown hair. You looked smart and elegant. The double take revealed that you were part of a group of Christian fundamentalists who'd set up a small table to peddle homophobic

You're Wrong About That!

by Francine Colman-Gutierrez

Hi. I'm Francine Colman-Gutierrez. Here are some things you are wrong about.

Old People: You're wrong about that. Some of them aren't creepy at all.

Daylight Saving Time: Wrong. You're not actually saving anything.

Your "Cool" Dad: He is not remotely cool.

"There Is Evidence for God": Extremely wrong about that.

Neko Atsume: Like God, those cats aren't real.

McDonald's All-Day Breakfast: It's better than you could ever imagine.

Megyn Kelly: Uh, guys? She still works for Fox News.

Racoons: Not cute—their tiny hands are aberrations of nature.

Wine Gardens Taking Up Parking Places: Nope, nope, nope, nope, nope.

Replying "K": Or maybe just type, "You are not worthy of my time."

Restaurants That Play Reggae: How could that be right anywhere in the universe? (Jamaica inclusive.)

Enjoying Deadpool: You're embarrassing yourself.

"Pot Smells Good": Pot smells like ass on those days when my ass says, "Uggh. I smell like ass."

Broad City: Needs work.

Tina Fey: Needs work.

Megan Trainor: A-mazing.

Men in Scarves: A noose would look better.

My Sister's Fiancé Ben: He's the worst possible choice you could make, sweetie.

Moving to Canada If Trump Is Elected: You would do no such thing, you fucking liar.

Voting for Hillary Clinton Solely on Her Promise to Declassify UFO Files: I can get behind that.



pamphlets and other astonishingly stupid nonsense. It was decided that you were not, after all, double-take-worthy.

TARGET IS A SEVEN-POINT WORD

We saw you, a young woman at the downtown Target on a Saturday night, shopping for Scrabble. As a word nerd, we have to confess: We love you.

SLEEPY AND SWOLLEN OVERLOOK-ING THE SOUND

Some 30 people had come to celebrate you. In a sunbathed living room overlooking Puget Sound, you were surrounded by friends, parents of friends, presents, cake, and candy. The assembled guests sung your name and were all smiles. You were perched atop a high chair. Throughout it all, you stayed silent, alternating between outright pouting—your puffy cheeks swollen like angry little blob-monsters—and surveying your surroundings warily with narrowed eyes. You were waiting, anxiously, for your own second birthday party to come to an end so that you could, one presumes, curl up with your mom and take a nap.

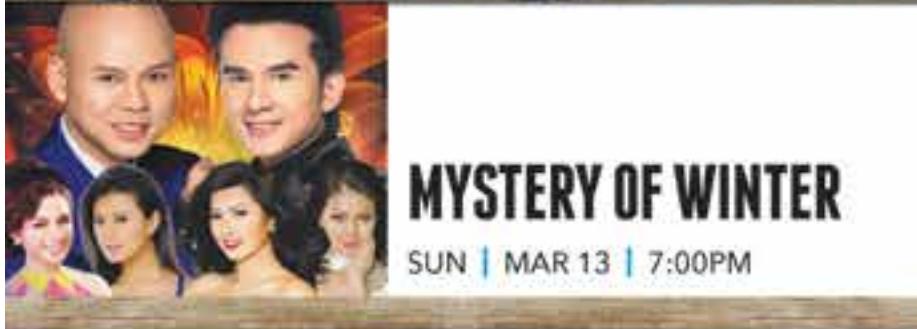
HOT-ROD SHOPPING CART

You were pushing your cart fast through QFC, making hot-rod sound effects as you

skidded around the aisles. You were cutting corners so close that you risked knocking over the mounds of fruit and the two giant pots of soup near the deli. Were you worried about making a mess of the produce? No. You weren't even worried about turning too sharply and toppling over the three bags of tortilla chips and your toddler son, who was sitting in your otherwise empty cart. It was unclear whether you were making those sounds with your mouth to entertain your son, other shoppers, or yourself, but that mystery was solved when you finally navigated the cart directly into the liquor section of the store and started making a crowd cheering noise. Try to drive more safely in the future, mon semblable, mon frere.

IN DREAMS

We saw you approach and mount us, remove your clothes with a violent grace, and proceed to begin the beguine in exactly the way we can't help imagining you might, under just such a circumstance. But then, as the saying goes, we woke up and realized we'd just had a very inconvenient, but no less welcome, sex dream. At our age! ■



An advertisement for Mary Mart Recreational Marijuana Store in Tacoma, Washington. It features a woman smiling, a cannabis leaf, and three circular callouts: "BULK SIZING + PRICING ON Flower", "\$5 Edibles", and "\$8 GRAMS + JOINTS". The text "Mary Mart RECREATIONAL MARIJUANA STORE TACOMA WASHINGTON" is displayed, along with "More than Marijuana", "BEST CUSTOMER SERVICE • FINEST QUALITY • UNBEATABLE PRICING", and the address "3005 6TH AVE STE B • TACOMA, WA 98406 • 253-327-1675". A warning message about the product's effects is also included.

An advertisement for National Record Promotion (NRP). It features a map of the United States with the letters "NRP" overlaid. The text "NEED RADIO AIRPLAY?", "NATIONAL RECORD PROMOTION", "Multi-Format Radio Promotion", "Larry Weir / Masika Swain", "137 N. Larchmont Blvd S-#500 • Los Angeles, CA 90004", and "323-658-7449 • lweir@larryweir.com".

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NEWS

It Looks Like It's Going to Be Clinton Versus Trump

If Vote Totals So Far Are Any Indication, the Guy Who Bragged About His Dick in a Debate Will Be Running Against the First Woman to Ever Get a Major Party's Nomination

BY MATT BAUME

By any sane measure, Hillary Clinton would be an extraordinary president. She's an accomplished attorney, a champion of human rights. She's negotiated cease-fires, served on Senate committees, expanded family medical leave for service members, defended LGBT rights before the United Nations, and was Arkansas Woman of the Year 1983.

None of these achievements qualify her for participation in a reality show, which is unfortunately how she is probably going to spend the next eight months.

Like it or not, the American election is about to become the *Hillary Versus Donald Show*.

For his part, Donald Trump is a practiced master of watchability. He's a disgusting monster, or a triumphant hero, or a catastrophic fascist, or an oracle of truth. No matter what your opinion of Donald Trump is, the important thing is that you have one.

Hillary Clinton knows how to reform public school systems, and she launched the State Department's Quadrennial Diplomacy and Development Review. Donald Trump knows how to grab attention like a hulking brute in a high-school locker room administering wedgies to carefully selected nerds.

I'm not the first to compare Trump to fictional bullies like Biff Tannen, the antagonist of *Back to the Future*. (In fact, the second *Back to the Future* movie made that comparison itself all the way back in 1989.) As easy as it is to imagine Clinton taking the presidential oath of office, it's just as easy to see Trump grabbing Supreme Court chief Justice John Roberts by the lapels and demanding, "Whadda you lookin' at, butthead?"

For many, the idea that Trump could be a real threat and not a kooky speculative skit on *Saturday Night Live* is a relatively new discovery. Normal humans tend to disregard the useless noise of politics until right before the election, so if you haven't been paying close attention, Trump's Super Tuesday victories last week may have caught you off guard. So far, his chances of becoming the nominee are excellent: His delegate count is well ahead of where it needs to be, according to FiveThirtyEight analysis. (So is Clinton's. Bernie Sanders and all of the establishment Republicans trail behind them.)

If Super Tuesday was a wake-up call, the subsequent Republican debate was a bucket of ice water. Viewers were treated to the sight of Trump bellowing onstage like a Rancor eating a Twi'lek. He bragged about the size of his dick, turned new shades of orange when challenged, and unleashed a torrent of abuse on the other candidates. He called Marco Rubio "Little Marco" and Ted Cruz "Liar Ted." What do you think the odds are that he's got some nicknames prepared for Hillary Clinton?

And this is the challenge that Clinton, an accomplished diplomat, attorney, activist, and senator will face in 2016. Her achievements

empowerment so every American can live up to his or her potential."

She said almost the exact same words last Sunday, at the most recent Democratic debate.

So there you have it. Clinton is making an appeal to our better selves, to the people we wish we could be. Trump's appeal is in attacking the people we're scared of. And that's the election we have to look forward to: optimism versus fear. Both are seductive. Both could win a reality show. At this point, it comes down to the charisma of the messenger.



MIKE FORCE

we do need to make America whole again. Instead of building walls, we need to be tearing down barriers," she's been telling crowds.

After recent victories, she expanded on that theme: "I believe what we need in America today is more love and kindness. Because you know what? It works. Instead of building walls, we're going to break down barriers and build ladders of opportunity and

It does not, however, come down to their CVs. It doesn't even come down to the actual words that come out of their mouths. How many times has Trump contradicted himself? Impressively, even more times than a professional politician. And it doesn't matter, any more than it would matter if your favorite resident of the *Big Brother* house said that he wanted bacon for breakfast and then ►



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'The Unraveling of Western Counterterrorism'

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Healing Palestine's Children

(3/12) Early Music Guild: Seattle Baroque Orchestra
Multiple Bach: Concertos on Caffeine

(3/13) King-Snohomish County Regional Spelling Bee

(3/14) Padma Lakshmi
'Love, Loss, and What We Ate'

(3/14) Charles Duhigg
How to Become Smarter, Faster, Better

(3/15) Friends of Cooper Island: George Divoky
Notes from a Warming, Changing Arctic

(3/16) University Book Store: An Evening with Amy Cuddy

(3/17) Lauren Weedman with Dan Savage
'Fresh Perspectives on Having it All'

(3/17) Sustainable Path: Stephanie Buffum, Fred Felleman, Rob Williams
Oil Tanker Traffic in the Salish Sea

(3/19) Saturday Family Concerts: Gustafer Yellowgold

(3/19) Talk of the Town 2016

(3/20) WPSR: Dr. Ira Helfand
Combating the Growing Danger of Nuclear War

(3/21) UW Science Now: Max Showalter and Jason James
Arctic Bacteria, Clues to the Universe; Soil's Place in the Global Carbon Cycle

(3/21) University Book Store: Janette Sadik-Khan with Mayor Ed Murray
Implementing an 'Urban Revolution'

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◀ changed his mind to waffles.

In this election—as, indeed, in all modern elections—showmanship is what counts. As a prime-time showrunner, Trump knows how to engineer ratings. Can Clinton do that? I don't know. Her Twitter feed is fun, and she gamely plays along with *SNL* skits. But excitement has never exactly been her middle name.

For the sad state of the current election, I've seen some critics blame Ronald Reagan, a policy dunce who proved that you can coast to the presidency not on skillful governance but on charm. Or maybe it's the fault of the second George Bush, carried into office like the president of a frat promising free kegs and then zipping out the back door as soon as the bill comes. Seen as one of those walking gibbon-to-caveman-to-human diagrams, Trump certainly seems like a logical terminus for the GOP's evolutionary branch.

My own feeling is that it's not the Republican Party's fault—a basket case could just as easily have emerged from the left, and in an alternate reality, we're currently wringing our hands over the candidacy of Kim Kardashian. (In fact, I may have just inadvertently predicted the next Democratic front-runner.)

If this were a normal election, the best hope of stopping Trump would be for the Republicans to somehow derail his candidacy at the convention in mid-July. In fact,

Clinton is making an appeal to our better selves. Trump's appeal is in attacking the people we're scared of.

many in the Republican establishment are talking about doing just that. If the other candidates can hang on long enough, they could create a tumult that somehow—and nobody seems to have a clear vision of how this would happen—pushes an alternative to the nomination.

This is why the Republican establishment has been trying to make him look weak. They certainly did their best at the most recent Fox News debate, with the candidates and moderators launching what seemed like a coordinated attack on Trump. But these are nerds trying to play a bully's game, and although they proved that they could make Trump angry, poking a predator only makes it more dangerous.

That's the challenge confronting the Hillary Clinton machine: How do you dethrone a reality TV champion? How do you make viewers vote against the most exciting character on the show?

Reality show stars are notoriously indestructible. It took a molestation scandal to cancel the Duggars, *Duck Dynasty* is still on the air, and *The Real Housewives of Atlanta* didn't slow down for a moment despite a fight that resulted in a battery charge.

Short of a monumental scandal—and it would have to be huge—there's only one thing that could possibly cancel Donald Trump's momentum: boredom. If Clinton can somehow make voters bored of him, Trump's audience will simply vaporize.

This is a man who just last week stood before America to brag about the size of his penis. We were aghast, we were gleeful, we were outraged, we were delighted. But we were not bored. We were never bored.

The Washington State Democratic caucus is on March 26. For more info, go to wa-democrats.org. We're not telling you when the Republican caucus is.

NEWS SHORTS

FAMILY OF CHE TAYLOR PRESSES SPD FOR ANSWERS AT NEIGHBORHOOD GATHERING

On February 21, Seattle police shot and killed 46-year-old Che Taylor in Wedgwood. Police say Taylor disobeyed commands and reached for a handgun inside a car as they moved in to arrest him for violating the terms of his release from prison. (Under Taylor's release terms, he was **prohibited from possessing a firearm**. But, according to the SPD, Taylor was carrying a gun in a holster that day.) Taylor's family insists he was **murdered**, and on March 3 they went to a Wedgwood neighborhood council meeting at a local church to press for answers. Lieutenant Steve Hirjak, from the department's Force Investigation Team, spoke with the family for about two hours on the church's bottom floor. He promised an **impartial investigation** and said his team would follow the evidence wherever it leads. But DeVitta Briscoe, Taylor's sister, stormed out of the room in anger when Hirjak revealed that the gun was recovered not from Taylor's body but from the car itself after a search warrant had been served. Briscoe said she believes a cover-up is under way. Asked how she felt after the meeting, Joyce Taylor, Che Taylor's mother, said, "I don't feel that justice will be done." ANSEL HERZ

TWO MORE NAMES IN THE RACE FOR THE 43RD

A flood of Capitol Hill progressives are looking to replace 43rd District state representative **Brady Walkinshaw**, who announced last year that he's running for US Congress (leaving open his state house seat representing Capitol Hill, South Lake Union, Wallingford, and part of the University District). In early March, two new candidates filed for the seat: Gender Justice League director **Danni Askini** and labor organizer **Marcus Courtney**. Askini has spent recent months lobbying against anti-trans "bathroom bills" in Olympia and, if elected, would be the **first openly trans person in the state legislature**. Courtney, an organizer for the American Federation of Labor and Congress of Industrial Organizations (AFL-CIO), built his reputation in the late 1990s when he and other contract workers at Microsoft tried to unionize. They join four other candidates in the running. HEIDI GROOVER

STATE FINES ALASKA AIRLINES FOR FAILING TO KEEP BAGGAGE HANDLERS SAFE

A new investigation from the Washington State Department of Labor & Industries (L&I) has revealed disturbing information about the working conditions of Sea-Tac Airport's baggage handlers. In response to complaints filed by airport workers, L&I discovered a litany of **safety violations** from Menzies Aviation, the multinational company that contracts for Alaska Airlines. The state found that Menzies workers didn't receive adequate ergonomic training and dealt with a number of systems with deficient safety features. As a result, the state slapped Menzies with **\$62,000 in fines**, and Alaska Airlines received a **\$7,000 penalty**. Alaska Airlines now says it's appealing the violations, and Menzies released a statement that argued the state's citations would "require a massive reconfiguration of the airport itself." The state has given Menzies and Alaska Airlines an **end-of-month deadline** to fix the problems it discovered. SYDNEY BROWNSTONE

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WEED

The Best Thing I Found at CannaCon? These Photos

Don E. Wirtshafter's Private Collection of Vintage Cannabis Medicine Bottles Is So Valuable, He Didn't Actually Bring the Bottles to the Cannabis Convention

BY TOBIAS COUGHLIN-BOGUE

CannaCon is an enormous cannabis business convention that was held last month at the absolute worst place in Seattle: the cruise ship terminal. Yes, I know the cruise industry stimulates our economy, but if forced to choose, I'd way rather be forced to mingle with, say, Amazon programmers in South Lake Union than sunburned Oklahoman anti-choice warriors who are on a never-ending quest for the Gum Wall and "that place where they throw the fish."

CannaCon—"Where the Cannabis Industry Does Business"—was one of those events where thousands of glossy info sheets are handed out for no real purpose other than to make the Lorax cry. Plastic gift bags full of disposable promotional junk are foisted upon you left and right. Like most trade conventions, it is an environmental nightmare. I even tried to take public transit there and was forced to walk dejectedly across the vast paved expanse of the pier while enormous charter buses shuttling convention-goers to and from the parking lot blew by me.

All these gripes aside, CannaCon had some redeeming qualities. Free candy at nearly every other booth, for example. But the most exciting thing I found at CannaCon this year was the Wirtshafter Collection, Don E. Wirtshafter's private collection of vintage cannabis medicine bottles.

Wirtshafter, an Ohio lawyer, cannabis advocate, and hemp pioneer, was there to give a talk entitled "The First Golden Age of Cannabis Medicines." Sadly, his fascinating exhibit, relegated to a small section of wall near one of the convention's bajillion extraction-technology booths, did not feature the actual bottles, only photographs.

The bottles themselves are worth hundreds of thousands of dollars, and trying to properly secure them with hundreds of thousands of stoners milling about would have been damn near impossible, Wirtshafter said. However, despite the fact that the exhibit that I'd trekked

across that lonely asphalt desert for wasn't really an exhibit, it was still worth the walk.

Wirtshafter began collecting the bottles in the 1990s, his curiosity about cannabis's legitimacy as a medicine sparked by his involvement with a project in the Netherlands to grow medicinally focused strains of cannabis. The bottles, he said, were his way of sticking it to all the haters.

"I kept hearing people claim that Cannabis had never been accepted as a medicine in the United States," reads his collector's statement. "I set off to prove this wrong by collecting the remaining evidence not lost to seventy-five years of prohibition."

He certainly succeeded. Staring at the photograph of a bottle of cannabis extract tablets manufactured by Eli Lilly and Com-



CANNABISMUSEUM.COM, WIRTSCHAFTER COLLECTION; DAVID HOOKER, PHOTOGRAPHER

pany, the same company that made the insulin in my pocket, was, for lack of a better word, trippy. There's a lot of talk these days about making cannabis use normal. Wirtshafter's collection is a tangible reminder that, until our government banned it, it was.

He says there was a concerted effort to



CANNABISMUSEUM.COM, WIRTSCHAFTER COLLECTION; DAVID HOOKER, PHOTOGRAPHER

VINTAGE MEDICAL MARIJUANA

Before cannabis was prohibited in 1937.

destroy all evidence of cannabis products after they were prohibited by the Marihuana Tax Act of 1937, as Orwellian as that sounds.

"This is an area of history that wasn't forgotten—it was purposely removed from our memories," he said. "In 1937, they made the prohibition against cannabis so complete that they went after museums, schools, and anybody who would have even things as collectibles. They really tried to suppress all evidence of human use of this plant."

Its medicinal use, he adds, was particularly targeted in this campaign of erasure.

"This medical stuff was especially purloined," he said. "It's just not there. It was wiped out of the pharmacopoeia, not in any of the catalogs, none of the pharmaceutical companies admit to having these things. Yet here we are with all the major pharmaceutical companies of the day producing cannabis."

Pharmacists, he notes, had no warning of the ban, and cannabis products were still sitting on shelves when the government started confiscating them. While many of Wirtshafter's finds came from old pharmacies—he had a source whose job was shutting down defunct pharmacies and selling off their inventory—his largest take was from the widow of a Texas revenue agent who had decided to keep a bunch of the bottles in a closet instead of taking them in to headquarters.

I've heard a variety of reasons cited for that original cannabis prohibition, ranging from US Bureau of Narcotics head Harry J. Anslinger being an unabashed racist to William Randolph Hearst's heavy investments in nylon and concurrent desire to snuff out the hemp industry.

Whichever of the many theories you subscribe to, Wirtshafter's collection is clear

evidence that prohibition was not a medically driven decision. Buying pot was, at some point, like buying Tylenol. Interestingly enough, Wirtshafter told me that early formulations of cannabis medicine wouldn't be much different from an infused oil product that an MMJ patient might take today. Except there was one interesting difference: As a pain reliever, cannabis was often combined with opioids and capsaicin (the chemical in chili peppers that makes them spicy and has a numbing effect).

That would seem to prove that the rise of opiate painkillers in the late 1930s—the distant beginning of our country's dark love affair with the stuff—was more a result of prohibition than a cause, neatly disproving one of those prohibition conspiracy theories. Cannabis, said Wirtshafter, actually has a restorative effect on opioid receptors, meaning that, when used in conjunction, lower doses of opiates are needed and tolerance remains lower.

This is corroborated by a 2004 article in the journal *Life Sciences* that notes, "THC, the major psychoactive constituent of marijuana, enhances the potency of opioids such as morphine in animal models." The article also describes "an intimate connection between the cannabinoid and opioid signaling pathways in the modulation of pain perception." Couple that with a recent study from Columbia University that found that pot use helped to alleviate withdrawal symptoms for recovering opiate addicts, and the argument for pot as analgesic medicine—the argument that drove Wirtshafter to collect all those bottles—becomes quite strong.

Prints are for sale. More information and pricing at cannabismuseum.com. ■

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Aaron Huffman at a staff party in 2006 with previous Stranger art director Corianton Hale. The banner on Aaron's tattoo was blank, so Cori's name was written in.

KELLY O

Remembering AARON HUFFMAN

1972-2016

He was a designer, a musician, an illustrator, a painter, a husband, a father, and the art director of *The Stranger* from 2006 to 2015.

Aaron Huffman, friend and colleague to everyone at *The Stranger*, and veteran of the Seattle music community for more than 20 years, died earlier this week of respiratory failure following a long illness. He was 43 years old.

Aaron died surrounded by his family, who loved him dearly, and he was not in pain.

He was art director of this publication for the past nine years. His elegant, exacting visual style and imperturbable energy, even in the face of overwhelming stress, served to make him professionally invaluable.

Though he was proud of his work at *The Stranger*, and as an artist/designer in his own right, Aaron's main source of passion was music. For 17 years, he was the co-songwriter and bass player of Harvey Danger, the band he started in 1992 with his friend Jeff Lin at University of Washington, where they both worked at the student newspaper. (Evan Sult and I joined the band a year or so later.)

Harvey Danger will always be best known for our one big hit song, "Flagpole Sitta," from our debut album, *Where Have All the Merrymakers Gone?*, but Aaron felt a much more intense connection to the band's two subsequent albums, *King James Version* (2000), and *Little By Little...* (2005). I've always said that Aaron's distinctive distorted bass, which he frequently employed as a melodic lead instrument, was the signature element of the band's sound.

Aaron was no less committed to the many other musical projects to which he lent his enormous talents over the years, including Love Hotel, Like Lightning, and most recently Campfire OK—later renamed the Weather—whose album, *Waters Electric*, he was rightfully very proud of.

I hardly know what else to say about Aaron in this forum. He abominated sentimentality. But he was also one of my closest friends and most valued creative partner for more than two decades. I revered his talent and envied his taste.

He was exacting but generous, hilarious but sincere, elegant but unpretentious. He loved Capitol Hill, loved Seattle, loved rock 'n' roll. He had the most striking pair of ice-blue eyes I've ever seen.

A lot of people have approached me during the past seven months, during which Aaron was hospitalized, to tell me how much they cared about him, missed him, appreciated his work. All I could say to them is all I can say now: Me, too. Me, too.

Aaron dedicated so much of his life to making music and art, and though he liked when people liked it, what really meant the most to him was that his work feel like part of the fabric of the city.

He drew essential life force from the rhythms and pleasures of Seattle, from the

friendships he made while walking its sidewalks, drinking its drinks, seeing its art, reading its comics, hearing its music. The homemade subcultural life here in the early '90s drew Aaron out of his intense shyness, and gave him a model for emerging as the smart, funny, gentle, discerning artist, husband, and father he became.

He was appalled by the invasion of Capitol Hill by rich normal, partly because it meant longer lines at Vivace (I really hope they rename his favorite drink, the caramel latte, after him), but far more because his transition into adulthood, into himself, had so much to do with the nourishment he received from this neighborhood's full-body embrace of freaks and weirdos. This was where he learned to be proud of—rather than slightly abashed of or merely resigned to—being one. The two things he hated most in this world were bullies and idiots.

All I want to do now is grab every stranger I see and tell them all about how much I loved him, how much we've all lost. But I take some small comfort in the image of Aaron rolling his eyes and scoffing at the hysteria of such a gesture. And so I'll put on one of the MANY records that are forever notarized with a deep connection to him (*Skylarking? Lifes Rich Pageant? Disintegration*, when and if I'm ever ready?) and quietly reflect on how much we all gained. SEAN NELSON

|||||

Aaron Huffman was a brilliant art director. He could design a completely new publication in three hours, and it would be pretty good. If you gave him 48 hours, it would be a masterpiece. So much of the work here is collaborating. Working on something new with Aaron was particularly satisfying. You could give him an idea, and he'd give you something back that was your idea but so much better—and he'd deliver it with a humble, "Is this what you were thinking?"

I've worked with a lot of funny people over the years at the *Onion*, *The Stranger*, and the *Mercury*, but Aaron was one of the funniest. His jokes had a time delay. They were delivered like poison on the tip of an assassin's umbrella. At first, you might not even notice the joke at all. Maybe your psyche just felt a scratch. Four hours later, you'd be dead.

Aaron was also a sweet, decent guy who loved his family, his community, and his art. I'm lucky I got to work with him as long as I did. TIM KECK

|||||

One day in 2010, Aaron Huffman sent me an e-mail that just said, "What if we had a painting of challah bread on the cover?"

Clockwise from below: Aaron's painting *Sidekicks*, a recent photo of Aaron performing with his band the Weather, a poster he designed for *Harvey Danger*, and the 2015 *Stranger* cover he designed that's mentioned below.



Something about this is kind of funny." That was it. Attached was this image:



MIKE GENO WWW.MIKEGENO.COM

Two weeks later, that was the cover of *The Stranger*, along with the cover text "What's Wrong with Dave Reichert's Brain?" Aaron's funniness was understated and sly, and you could see it even in the tiniest (brilliant) details, like the way he made *The Stranger*'s logo look partially painted over if someone was holding a paint roller in the image:



Or the way he arranged text on the cover with all the kayaks from last year—a cover that one staff writer keeps on the wall above her desk.

The Stranger's Men Who Rock cover parodies of *Rolling Stone*? He designed those.

He loved poster design—he was always stopping to check out what was on telephone poles for his column Poster of the Week, which ran in *The Stranger* from 2006 to 2015—and

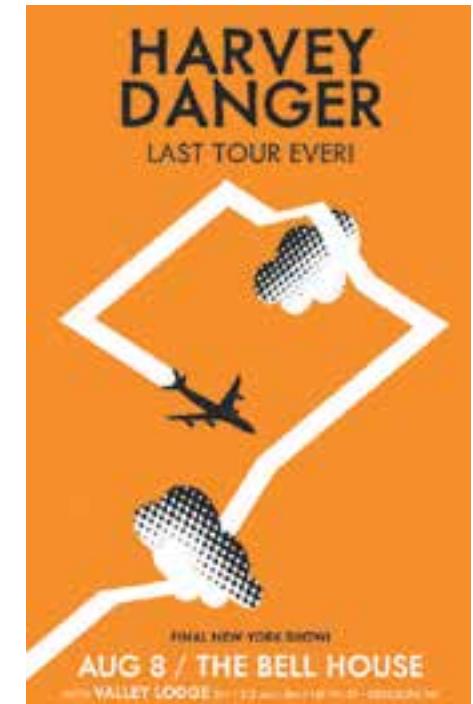
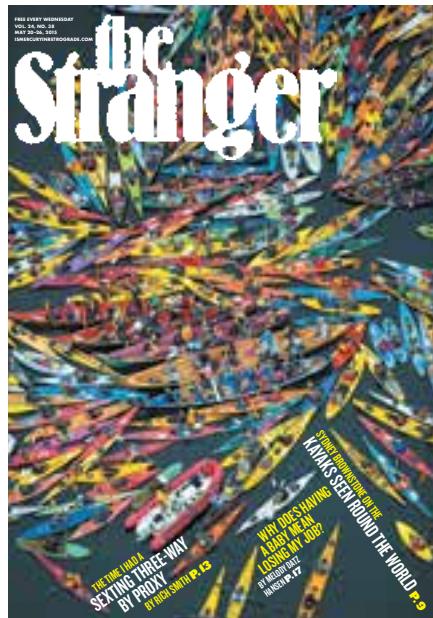
loved magazines, particularly funny, well-designed ones. He knew more about them than most people. When he was the editor of the *UW Daily* in the 1990s, he also worked at Bulldog News on the Ave. In 2007 or 2008, shortly after he became art director at *The Stranger*, I invited him to a party at my apartment, which I did not expect him to come to because he was much cooler than me, but he came, and we talked in my kitchen for a long time about his obsession with *Might* magazine, Dave Eggers's magazine in the 1990s, which I'd never seen a physical copy of, and the next day he brought his *Might* collection to work and told me I could borrow it as long as I wanted. They're still on my shelf. I can't look at them now without bursting into tears.

Another memory: Shortly after that party, he invited me to a party at his place, and I asked about a painting on his wall that cracked me up. It had nine faces in it—people like Art Garfunkel, John Oates, and Chewbacca—and he said it was called *Sidekick*. I asked who painted it. He said he had painted it. I told him we should put it on the cover of *The Stranger*, and he laughed and said sure, but then eight years' worth of opportunities went by and he never put it on the cover of *The Stranger*. He was not a self-promoter.

In an office with a lot of big personalities, his ego was barely detectable. His calm was supernatural. It was like he was more aware than anyone else around him of what really mattered in life, and he wasn't going to spend a second of energy on anything that didn't. Not only did he make amazing, iconic, one-of-a-kind *Stranger* covers for nine years straight, he never broke a sweat, he was never grumpy, and he never missed deadlines. If he had to redesign the Bumbershoot schedule grid at the last moment, he would just chuckle to himself. Whenever a prima-donna writer behaved egregiously, his eyes might get big behind his glasses, but that was about it. He could sigh cleverly. His laugh was a blast of warmth. We often saw each other in the early morning, because we both had the same commute—a



KEVIN LOWDON PHOTOGRAPHY



walk through Cal Anderson Park—but I tried not to bother him with small talk on his morning walk, because he would never have let on that he didn't feel like talking even if he really didn't feel like talking. He was one of the kindest, smartest people I've ever met.

CHRISTOPHER FRIZZELLE

|||||

Witty people are often unusually quiet. As art director, Aaron Huffman steered our ship with a calm demeanor and an open mind. When a particularly difficult request came in, he would say, "Close your eyes and think of England."

I learned from him to always give weird ideas room, even if your instincts fight it, because you never know what solution will work until you try. It's okay to have your own view, but really the best part of life is collaborating with others. Aaron was an unusually patient person and maintained his cool head at all times. He made our lives in the production department better and kept us laughing during the toughest of times.

A lot of people don't realize he was an unusually skilled illustrator as well. When the editorial department came up with a food feature about Seattle's best booths, Aaron drew John Wilkes Booth for the cover—the only art of his own he ever put on the cover. That cover drawing is way too good. I wish he had drawn more for the paper. MIKE FORCE

|||||

Almost 10 years ago, Aaron Huffman and his wife, Mindy, came to a karaoke birthday party I threw at the Fortune Sports Bar in the International District. After the bar closed down, they generously invited everyone, including some people they had never met before, back to the house they were living

in on Beacon Hill. This was before any of us had children, back when 2 a.m. still belonged to us and to the night, not to our babies and their early morning cries. Mindy led some folks upstairs to the attic, where she convinced them to lie down on the floor as she gleefully rolled her body over theirs in a party game of Steamroller.

I found myself downstairs in the living room with Aaron, one of the only times we ever sat alone together and talked. Music was playing, of course, and a song from the XTC album *Skyarking* came on, which made us both happy. I told Aaron how every spring—when the birds begin singing, the trees begin blossoming, and I begin sneezing because I'm allergic to all the pollen and life in the air, just as I am doing right now—I lie down on the floor and listen to *Skyarking* because everything about it has always felt like the season to me. He laughed and then got up and fiddled with the stereo. A few moments later, the sounds of the album's opening track, "Summer's Cauldron," filled the room: insects buzzing, crickets chirping, birds tweeting. We sat together on the floor in silence and looked up at the ceiling.

Listening to these songs remains a springtime ritual for me, but this year—and every year that follows—I'll be thinking of Aaron when I look upward and hear these words: "When Miss Moon lays down / And Sir Sun stands up / Me I'm found floating round and round / Like a bug in brandy / In this big bronze cup." ANGELA GARBES

|||||

Aaron is survived by his wife, son, and mother; who request privacy in their bereavement. There will be a public memorial in the coming weeks. Details will be announced soon.

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KELLY O

The Publix was built in 1928, but it's been empty for years. Below, Sarah Galvin descends into its basement.

INSIDE THE PUBLIX HOTEL, A FORMER SINGLE-ROOM-OCCUPANCY IN THE INTERNATIONAL DISTRICT THAT'S REOPENING SOON

A few years ago, I got a tour of the inside, and I'll never forget it.

By Sarah Galvin

The six-story Publix Hotel, across the street from Uwajimaya, has stood vacant for years, with a haunted-castle grandeur.

I first noticed it while exploring the International District in high school. It was stained and apparently disintegrating, and pigeons had nested in its ornate metal awning, the etched word "Publix" coated in dirty feathers. Angular Tudor-Gothic ornaments topped a roof that could easily have sheltered a wizard. I'd sometimes get off my bike on the corner of King Street and Fifth Avenue South and look up at its empty windows like you look in someone's eyes when you can't tell what they're thinking about.

Dozens of buildings like the Publix, called single room occupancies (SRO), went up in Seattle in the late 1800s and early 1900s, providing modest accommodations for "workingmen and transient laborers." The Publix was designed by John L. McCauley, architect of a variety of local buildings, most of which no longer exist, according to a report compiled by the National Park Service's Register of Historic Places. Built in 1928, the Publix was owned by Rainier Heat and Power, which operated a steam plant in what is now Uwajimaya's parking lot. Rainier Heat and Power was initially financed

by owner William Chappell's Klondike gold-rush spoils. Many SROs are vacant today (ever notice those boarded-up windows above the Comet?), as they are difficult and expensive to renovate, and it's unfashionable in the United States to live



JENNY RIFFLE

in a space the size of a Fisher-Price Playhouse. But they provide affordable urban housing for working-class people—a kind of housing rapidly disappearing in Seattle. I live in an SRO two blocks away.

The original rooms in the Publix were modest, to say the least. "I think the smallest room size I ever saw was in the Publix Hotel," Dr. Marie Wong, an associate professor at Seattle University's Institute of Public Service, said in a recent interview with HistoryLink. "The rooms in that [place] were literally no wider than you could expect to see for a single bed."

Those rooms were priced accordingly, making it possible for low-income people to live in the city without, say, having to rely on designated low-income housing (which didn't exist then). Many vacant SROs are still standing in the International District—easy to overlook because of the busy shops and restaurants at street level. But one of the historically fascinating features of the neighborhood is the number of SROs that are still in use, like the one I've lived in since 2013.

SROs were built for profit. Nonetheless, their existence acknowledged the value—the necessity—of working-class people and their contribution to the economy and culture of Seattle.

Dr. Wong, who is writing a book about SROs, went on to say: "If you look at the history of Seattle—and I'm specifically talking about the residential hotels that were south of the line ▶

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◀(and the line was Yesler Way)—that if you look at those hotels, people who lived in them understood diversity in a much broader—and I'm going to say a more holistic—fashion than we understand the word today. They knew the one thing they all had in common—they were poor; they were financially strapped... it was the Chinese and Japanese and Filipino Americans. But the whole area was populated by pockets of Italians, Scandinavians, Germans... prostitutes lived [in] the residential hotels."

As Dr. Wong tells it, the function of SROs changed over time. "Over the years, you start to see less with respect to the hotels being used just for transients and more that the hotels start providing long-term living for very, very low-income individuals. And you also see that the population of those people that were part of a very active labor force, they're all getting older, and so they're not engaging in this kind of work—not just to the canneries but also to agricultural opportunities in Walla Walla. That they're staying now in Seattle because this becomes their home."

That was still the function of the Publix in 2004 when it closed: long-term housing for low-income individuals. It is also the function of the SRO where I currently live, home to veterans, disabled people, artists, and students of diverse ethnicities.

A longtime resident of my building told me that around the time the Publix closed, it was inhabited by "the kind of guys who hang out at Joe's." Joe's is a bar across the street from the Publix. The first thing I heard about Joe's when I moved into the neighborhood was that it was known as the bar people go to fresh out of prison. I like Joe's because of the exceptionally friendly bartenders and because a "beer back" there is a schooner. Owner Jim Davison told me that in the 1920s, Joe's was called Helen's, and then some time in the 1960s, Helen's became the beer-and-wine-only Red Front. To get liquor, you'd go to the greasy spoon on the ground floor of the Publix, which was legally allowed to include a cocktail bar because it served food. He also confirmed the rumor I'd heard that for many years the Publix was men-only, and he remembered watching girlfriends and sex workers climb the fire escapes. When I suggested that was why the fire escapes have little wrought-iron hearts on them, he said, "They had different fire escapes back then."

After being obsessed with the vacant Publix for years, I got to venture inside in 2012, when some friends were filming a movie about purgatory there. It had been closed about seven years.

As soon as the padlocked door creaked open, I was struck by the beauty and attention to detail in the design of a place made to be a low-rent residence for transient workers. The Publix was the (far more affordable) Apodment of its time, yet its lobby was ornate, all marble and carved hardwood, with a wide staircase ascending to a honeycomb of tiny rooms.

The filmmakers and I first walked up to the room they had turned into an office. The second floor was like being inside a giant decrepit egg carton—paint peeling from rows of rooms each about the size of a large residential bathroom, furnished with sinks and mirrored cabinets. There were no private kitchens or bathrooms, and shared bathrooms could be found on each floor.

After only 10 minutes in the building, I

was flooded with excitement, something between falling in love and handling human remains. Was I a ghoul? This was a place where people living in a kind of poverty I had never experienced rested after work far beyond comparison to my dreariest dishwashing job.

Danger was certainly part of the thrill. My friends' tour of the building included a room where a pedophile died some time in the 1990s (or so a former Publix employee had told them), the walls brown from cigarette smoke in the corner where his bed had been. My friends told me sometimes the door to that room closed by itself. They showed me where they'd found an ancient cigar in the insulation

(which, regrettably, I later smoked) and a room with all of the signs of the zodiac painted on the ceiling. One of the rooms was a gym, with a few very antiquated—possibly pre-1960—pieces of exercise equipment, including a homemade punching bag. Around every corner there seemed to be something

I had never seen—hand-operated elevators and pay phones built into the wall at regular intervals.

The basement was lined with filing cabinets of yellowed financial records and clothing left by former occupants. I was especially delighted by names and dates scratched into the paint on one wall—"Timothy was here, 1939," etc. It made me incredibly happy that no one had painted over them.

The Publix provided a glimpse of history I could see and smell and touch, though I was hesitant to touch anything, feeling the sort of awe one experiences in museums. I thought about the way historical objects die in the venerated, regulated museum environment, despite my adoration of museums, the best venues we have for their physical preservation. Rather than the museum experience of witnessing a beautiful memorial for something no longer part of life, I saw (and used) the Publix's antiquated mechanisms, many of which were still functional. This seems like a dumb, obvious thought, that history is still happening and we're part of it, but I felt it in my body at that moment, like the way you feel that life is finite when you slice your hand while cooking.

I've always hated being in new structures that are ugly, like cell-phone stores. It was in the Publix that I realized this is partly because they provide no intimacy with the past, no sense of historical context. They make it seem as if everything humans make has always been ugly and always will be.

In a brand-new building, outdated styles and outdated consumer goods are out of view. In such an aesthetic vacuum, one may forget how, in the grand scheme of things, it's useless to buy a bunch of shit. The Publix reminded me of traditional Japanese landscape painting, in which humans are often tiny dots, a few brush strokes against dramatic forested mountains. When I saw "Timothy was here, 1939," I felt small in the best way possible. I was glad just to exist.

In the basement, a 20-foot-high window with metal shutters looked out on a brick wall retaining some of the massive quantity of dirt relocated during the Denny regrade. The window was probably once at street level. Things got more interesting the deeper below ground we ventured. A spindly plywood catwalk strung with metal lamps spiraled into the black subbasement. I'm not sure how far below the street we actually went. White mushrooms sprouted on the boards at the base of the catwalk, next to a greenish sump

He confirmed the rumor I'd heard that for many years the Publix was men-only, and he remembered watching girlfriends and sex workers climb the fire escapes.

and the skeleton of a cat. The air felt cool and wet, and the only sounds were cave-like dripping and traffic far above.

Rows of rotting wooden theater seats were stacked against a wall, the remnants of a speakeasy from Prohibition, I was told. A narrow staircase led up to street level, beside a sort of stone booth with a tiny barred window where the owners of the speakeasy could safely survey potential customers. (Another anecdote from the filmmakers: Once, during Prohibition, there was a natural-gas leak in the subbasement. The following day, the space was littered with people who had collapsed mid-party, spilled drinks lying beside their lifeless hands. Granted, this anecdote sounds too cinematic to be true, and I couldn't confirm it from any other source.) At the far end of the room was a cement tunnel. It seemed designed to be looked at, its shape similar to the ornaments on the roof of the building.

My tour guides told me this tunnel was part of a network of tunnels (the Seattle Underground) that once connected the storefronts of Pioneer Square and the International District after the Denny regrade raised the street level 12 to 30 feet. After the city closed the underground in 1907 to prevent bubonic plague, many of the uninhabited spaces on the waterfront became dens of vice conveniently linked by the warren of tunnels. My friends had been told the tunnel under the Publix was probably built by the famous bootlegger Roy Olmstead. Of course, I went in.

I won't deny that the idea of a subterranean network of bars, brothels, and drug dens is romantic to me, or that that romance is stupid—I know the reality of such a life in the early 1900s was probably mostly awful. I'm also certain if I had been alive when this network was functional, I would have visited, just to see, on legs shaking as hard as they did in that tunnel under the Publix in 2012.

Twenty feet in, the tunnel was obstructed by a metal wall. It startled me—it looked like a spaceship crashed into a medieval castle. My friends speculated it was part of the bus tunnel. Miye Moriguchi, development manager of Uwajimaya (who graciously supplied me with historical information about the Publix, and who is part of the family that bought the Publix and the land its on in 1974), confirmed that the passage once connected to the bus tunnel, which opened in 1990, but that she didn't know its original purpose.

When I emerged from the tunnel, my friends were poking around the subbasement, discussing old cans and possible explanations for some of the place's stranger architectural features. There was nowhere I would rather have been than there with those four people, and later I wondered if part of my happiness that day resulted from the weird plausibility of "meeting" like-minded people from the past. The Publix tenants and speakeasy patrons were still there in some capacity, like background radiation. My elation from visiting the Publix lingered for weeks—anything seemed possible.

In 2013, I moved to my current home, an SRO similar to the Publix, just up the street. I love my apartment, but it's a studio the size of a kitchen and I resent the idea of being priced out of it. I'm getting priced out of the city where I was born and have lived my entire life, and I don't really want to live anywhere else, but there's nowhere else in town I can afford. I worry my moving to the International District might perpetuate the cycle of

gentrification that drove me out of my previous neighborhood—poor, white, queer, media weirdos of various kinds move into a neighborhood historically inhabited by people of color; displacing them, and then affluent people notice the neighborhood is "funky," buy all the real estate, rename it something like "The West Edge," raise the rent until no one but other affluent people can live there, and then presumably salt the earth and move on.

While this certainly still happens, and is still a huge problem I worry I'm part of, it seems the type of gentrification going on in Seattle these days has more to do with global capitalism. Overseas developers track the activities of big corporations and build the cheapest housing possible wherever they can profit the most from it. It's easy to loathe the tech bro yelling "faggot" outside some brand-new restaurant, but he was brought there by much more powerful, complicated, and poisonous forces than his own ignorance.

In 2015, when I first saw the "proposed land use" signs outside the Publix, I assumed the worst. Later that week, I noticed a box under construction on the rooftop—an elevator shaft. Soon a Graham Baba sign appeared on the fence, architects of the Melrose Market, the current incarnation of the Seattle Center Armory, Ballard's Revel & Quoin, and many other popular local businesses. I learned Graham Baba will assist an overhaul of the Publix led by the Clark Design Group.

The remodeled Publix will contain 125 market-rate apartments, studios and one-bedrooms inside its original facade, and two- and three-bedroom apartments in a new wing. Opening this summer. Its more luxurious amenities include an off-leash dog area, a community party room, and bike repair stations. Restaurants will open on the ground floor. Uwajimaya board chair Tomio Moriguchi told the *Seattle Times*, "Like the 1930s, we have thousands of workers moving to Seattle, and we want them to have the opportunity not only to visit but live in the Chinatown/International District... I think the district needs more people with income."

He added that the Moriguchi family "doesn't feel that adding more people with low income is healthy for the whole district."

On the one hand, the claim that the Publix is being used for its original purpose doesn't exactly hold up. Yes, the thou-

sands of Amazon employees expected to move to Seattle over the next decade are "workers," but they're not like the "workingmen and transient laborers" employed by Rainier Heat and Power. Their equivalent today are people in the service industry and in retail, and people like my dad, a carpenter, who are being told by developers to "go to Shoreline," where he has in fact had to go.

On the other hand, I completely agree with Moriguchi that it isn't healthy for one neighborhood to contain all or most of a city's low-income housing. Ideally, each neighborhood should accommodate as much diversity of income levels, professions, ethnicities, sexual and gender identities, etc., as possible. That's how people learn from each other. I certainly don't want affluent people to get out of town—I just want to live here too.

I look forward to seeing the Publix's elegant lobby restored (my favorite detail of the renovation plans). I hope that although the subbasement has been filled in, the tunnel to nowhere, deep, deep below the building and all of its new tenants, remains completely untouched. When I'm walking west of the transit tunnel, I often wonder if the side I couldn't reach is right below my feet. ■

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SAVAGE LOVE

Doubts BY DAN SAVAGE

I'm your average straight 42-year-old white guy. Married for a little less than a year (second marriage for both). We have an active sex life and are both GGG. My wife wants to be forcibly fucked—held down and raped. Normally I'd be all over this because I do love me some rough sex. My issue: She told me she was traumatically raped by a man she was dating prior to me. All I know is that it involved a hotel room and him not stopping when she said "no." So for now, I play along, but I know I'm not taking things as far as she'd like. I'm over here wondering if her previous trauma was a result of her encouraging forceful sex and regretting it later, and I worry the same thing could happen to me. Or is she trying to relive the experience? Should I fear her motivation and the potential consequences? Am I overthinking things?

Tremulous Husband Is Needing Knowledge

When it comes to rough sex—particularly when it involves role-playing forced-sex scenarios—overthinking is preferable to underthinking. But before we think through your specific issues, THINK, a few points of clarification.

A woman who's into rough sex, even forced-sex/rape-role-play scenarios, can still have been raped by a partner—and a rape can occur during what was supposed to be a consensual forced-sex/rape-role-play scene. If your wife withdrew her consent and her former partner continued, *it was rape*.

Also, THINK, lots of women fantasize about "rape," which I'm putting in quotes here because these fantasies typically involve a woman being "taken" by someone she's attracted to, and lots and lots of women are victims of rape. Obviously there's going to be overlap between these two groups. Your wife's forced-sex fantasies could have nothing to do with her rape—it could be a coincidence—or your wife may be one of those people (not all of them women) who have eroticized a past sexual trauma (not always rape), and playing with a partner she trusts provides her with feelings of control and catharsis, empowerment and pleasure.

But what about you, THINK?

You worry "the same thing could happen to me." By that you don't mean, "I could be raped!" You mean, "I could be falsely accused of rape." That's a pretty big and disrespectful leap. What you're saying is, "I think my wife is lying when she says this other man raped her—and I don't want her to do the same to me." I'm not sure what to do with that. I mean, I don't think your wife is lying, THINK, and I don't know or love your wife. You presumably know and love your wife, and yet you're worried she may be setting you up for a false rape accusation. That's some dark shit—that's some *Gone Girl* shit, that's the plot of some horrible Kathleen Turner/Michael Douglas shit movie from the 1980s.

If you're really concerned about protecting your own butt, THINK, then have a nice long conversation with your wife about her fantasies over e-mail. I've given that advice to people negotiating edgy and/or forced-sex scenes with strangers or near-strangers. It feels odd to give that advice to someone negotiating a fantasy role-play scenario with his spouse. But here we are.

Don't tell your wife you wanna chat over e-mail because you're worried about needing an alibi. I would suggest that you believe your wife, first off, and that you have this conversation over e-mail—two anonymous accounts created just for this purpose—because it will allow you both to be more thoughtful and less inhibited (sometimes these things are hard to discuss face to face). Tell her you don't want to accidentally traumatize or trigger her, first and foremost, but you also don't want to wind up traumatizing yourself. You would feel like a monster if you hurt her while attempting to fulfill her fantasies.

Finally, THINK, this isn't something your wife will wanna do just once. So take baby

steps: Increase the intensity gradually, from scene to scene, check in afterward, google "sexual aftercare" and read the piece on *Curve* that pops up (it's a lesbian website, but the lessons/advice/insight are generally applicable), and keep having long conversations—via e-mail or face to face—about what's working for her and what isn't.

Good luck.

I had given up on relationships after a failed marriage and another partner trying to kill me (no joke). Then, after five years single, abstinent, and lonely, I met a man who frustrated me, turned me on, and was understanding about my trust issues. I'm excited about a future with him—except for two things. First, he says he loves me but he's not sure yet if he wants to spend the rest of his life with me—he's not sure if I'm "The One." He also has needs I'm not able to fulfill. It may not seem like a big deal to most people, but swallowing is out for me, as I was orally raped when I was a teenager. I've worked my way up to enjoying giving head, but come in my mouth makes me cry. And I can't give head after anal.

He says these are the things that make him come the hardest. I've asked him if my inability to provide these things are a "deal breaker" for him and he says no, but when we get into bed, he talks about me doing them the entire time we're having sex. I've asked him to stop, and he says he will, but it doesn't stop. He will also have sex only in the positions he likes, and if I ask for something different, he'll just stop having sex with me, leaving me frustrated. If letting him go so he can find the right person to fulfill his needs makes him happier, then I feel it's the right thing to do, as much as it would hurt.

Failing At Intimacy/Love

You need to let this guy go for your own happiness and sanity.

I know you were alone for a long time—alone and lonely—and you know who else knows that? Your shitty boyfriend, FAIL, and he's leveraging your desire to be with *someone* against your right to sexual autonomy and your need for emotional safety. You have an absolute right to set your own limits, to rules things in and out, and to slap "not open for discussion" labels on some things. Ruling two things out—swallowing and ATM—particularly for the reasons you cite, is perfectly reasonable. If he can't accept that, if he's going to hammer away at those two things endlessly, that should be a "deal breaker" for you.

You see his inability to determine if you're "the one" as a separate issue, FAIL, but it's of a piece. He's refusing to make you the one—"the one" is an act of will, not an act of God—in hopes that you will submit to his sexual demands. I have a hunch that swallowing and ATM aren't really the things that make him come the hardest. If it was anal and cunnilingus you couldn't do, FAIL, then those would be his favorite things. Because the issue here isn't whether he's "sure" you're the one or the sex acts that make him come the hardest. This is about him controlling and degrading you.

DTMFA.

Please ignore KISSES and write as much as you want! I read your column because I like what you write!

Dan Should Go On At Length

I've obviously reverted to form already, DSGOAL, but thanks for your support! ■

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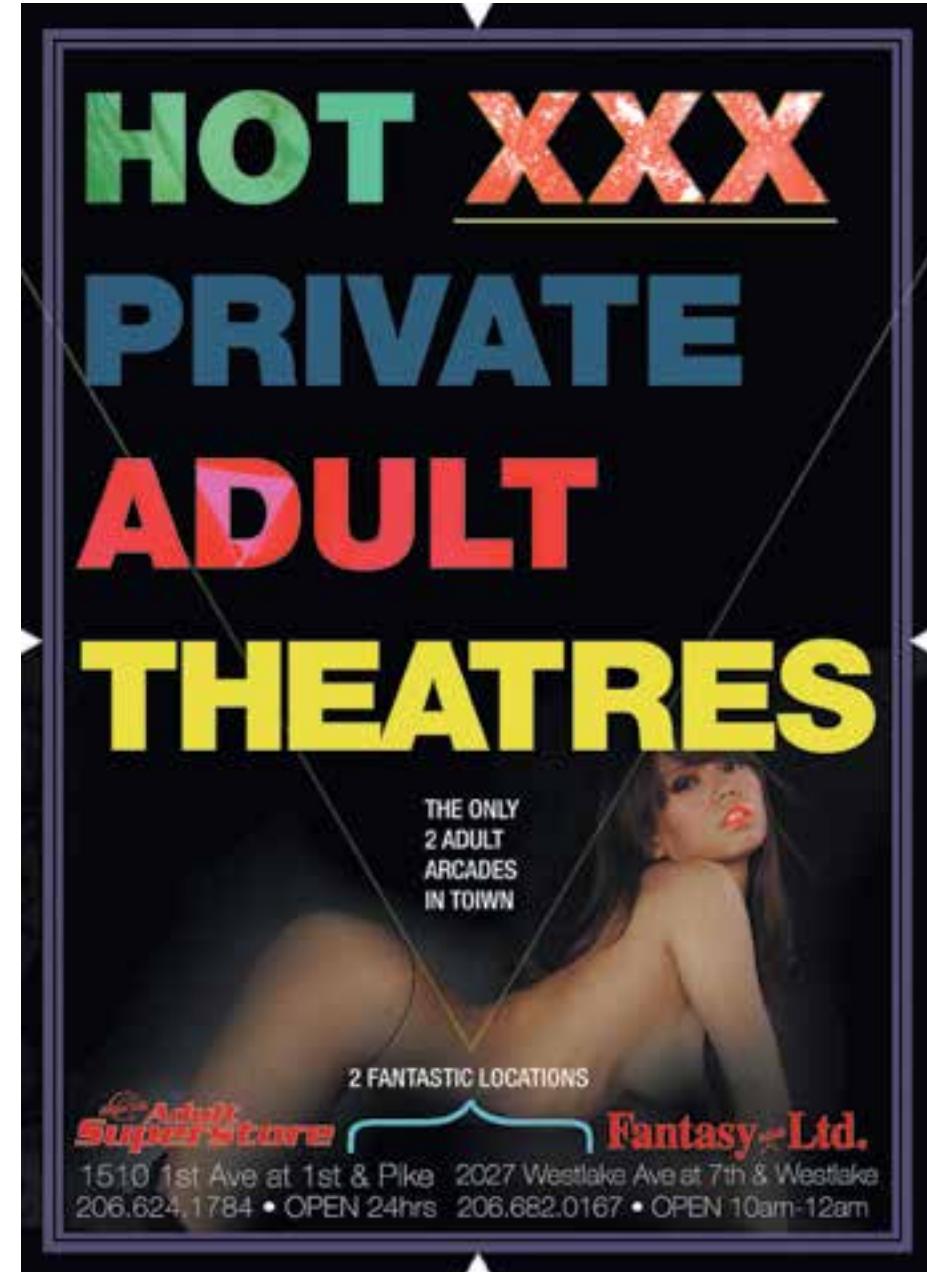
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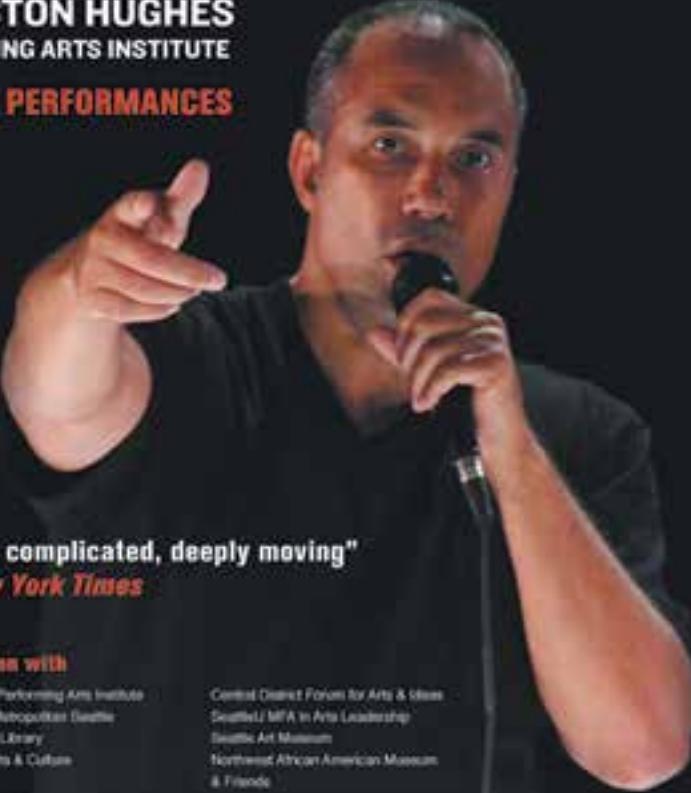
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THINGS TO DO ARTS & CULTURE

All the Events The Stranger Suggests This Week

PERFORMANCE

Assassins

DON'T MISS In Stephen Sondheim's musical *Assassins*, everyone from John Wilkes Booth to John Hinckley Jr. gets a chance to explain themselves: Some are driven by insanity, some by politics, some by a desire to be remembered. Their motives and circumstances vary, but their common bond is that they all grasped for power by taking shots at some of the most powerful men on earth. The cast members of *Assassins* face the exhausting task of identifying with killers and trying to convince the audience to take their side. Ultimately, as actor Louis Hobson (who's playing John Wilkes Booth) said, "The show is a meditation on the American dream... It's America dreaming of itself, and that dream turns into a nightmare where the fatal flaw of the dream takes over, the idea that everybody has the right to be happy... that we all have the ability to go after what we want. But the truth of the matter is that not all of us do." (ACT Theatre, through May 8) **MATT BAUME**

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THEATER & DANCE

9 to 5: The Musical: Magnuson Park Theatre, Thurs-Sun, \$20-\$35, through March 13
Annapurna: Theatre22 at 12th Avenue Arts, Thurs-Sat, \$25, through March 12

COMEDY

Collide-O-Scope: Canned Film Festival: Re-bar, Mon March 14, 8 pm, \$9, 21+
Comedy Nest Open Mic: Elliot Rose: Rendezvous, Tues March 15, 8 pm, \$5
Wine Shots: Comedy's Happiest Hour: Rendezvous, Sun March 13, 8 pm, \$5

Complete listings at [strangerthingstodo.com](#)

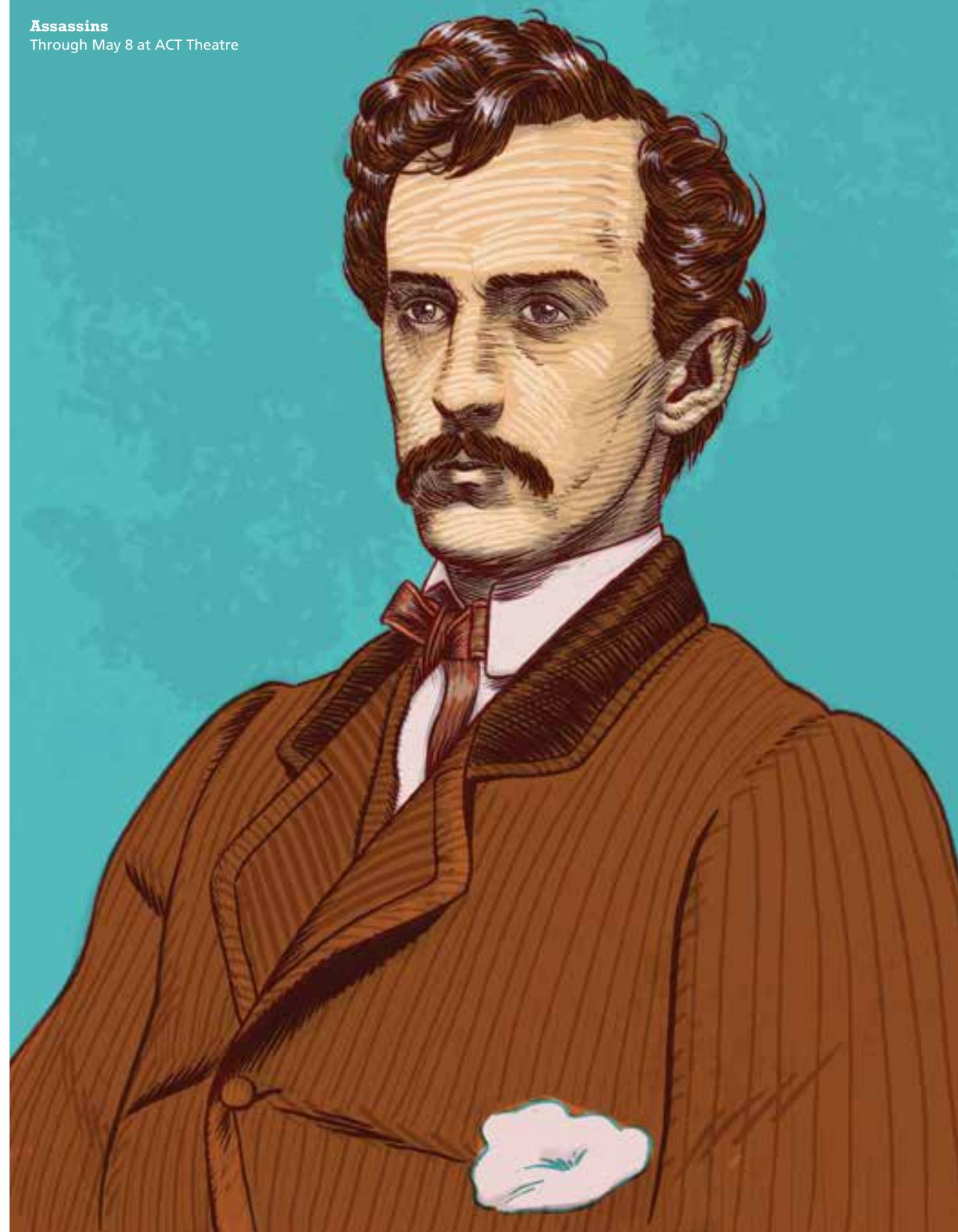
READINGS & TALKS

A Craft Talk with Susan Orlean

DON'T MISS Susan Orlean has been a staff writer for the *New Yorker* for more than two decades. During her tenure there, she's written about many subjects, but primarily and most movingly about relationships between humans and nonhumans. Within this realm, she looks deeply into subcultures—pigeon racers, animal actors, taxidermists—and reveals the humanlike characteristics of animals and the animallike characteristics of humans. And there was that one time when Meryl Streep was nominated for an Oscar after playing Orlean in a Charlie Kaufman-written, Spike Jonze-directed film based on a best-selling book Orlean wrote called *The Orchid Thief*. Getting down to brass tacks

Assassins

Through May 8 at ACT Theatre



AARON HUFFMAN

about craft with a writer who's produced work in many genres should benefit writers of all stripes. After that talk, Claire Dederer, Hugo House instructor and author of the *New York Times* best-selling memoir *Poser*, will lead a Q&A. (*Hugo House*, Thurs March 10, 7 pm, \$10) **RICH SMITH**

We also recommend...

Find the complete calendar of things to do in Seattle at [strangerthingstodo.com](#) Stranger Things To Do

APRIL Festival: Various locations, March 15-20

Beacon Bards Poetry Reading Series: The Station, Wed March 9, 7 pm, free

Daniel Clowes: Patience: Fantagraphics Bookstore and Gallery, Sat March 12, 6-9 pm, free

Eli Sanders and Joanne Silberner: Seattle Times, Thurs March 10, 6:30 pm, \$11.54

Helen Oyeyemi: Elliott Bay Book Company, Sat March 12, 7 pm, free

Meditations on Coltrane: The Royal Room, Sun March 13, 8:30 pm, \$12/\$15

Sean Beaudoin: Third Place Books Ravenna, Wed March 9, 7 pm

Complete listings at [strangerthingstodo.com](#)

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THINGS TO DO ARTS & CULTURE

Koren Christofides: A Modern Medieval Bestiary: Gallery IMA, Tues-Sat, free, through April 2

Lynne Woods Turner: bend/fold/open: Greg Kucera Gallery, Tues-Sat, free, through April 2

Mario Lemafa: last_resort: Interstitial, Sat, free, through April 2

Martha Rosler: If You Lived Here Still: The New Foundation Seattle, Thurs-Sat, free, through Jul 30

Matika Wilbur: Project 562: The Hibulb Cultural Center and Natural History Preserve, Tulalip, Tues-Sun, \$10, through Jun 11

Neal Fryett: Image Strike: Glass Box Gallery, Wed-Sat, free, through March 26

Norman Lundin: Spaces: Inside and Outside: Greg Kucera Gallery, Tues-Sat, free, through April 2

Peter Gross & Sylwia Tur: Linda Hodges Gallery, Tues-Sat, free, through March 26

Ross Sawyers: The Jungle: Platform Gallery, Wed-Sat, free, through March 26

Roy Dowell & Xavier Toubes: James Harris Gallery, Wed-Sat, free, through April 2

Salt/Water: Photographic Center Northwest, Sat-Thurs, free, through April 3

TECTONIC: Bridge Productions, opening reception March 12 from 6-9 pm, through April 2, free

Trimpin: Hear We Are: Winston Wachter Fine Art, Mon-Sat, free, through March 9

Complete listings at strangerthingstodo.com

FILM

The Story of the Last Chrysanthemum

DON'T MISS Every art movement has a golden age and a silver age. And each age has three masters. In the case of Japanese cinema, the three masters of its golden age, 1930 to 1960, are Akira Kurosawa, Yasujirō Ozu, and Kenji Mizoguchi. Each of these directors perfected a mode that formed the foundation of the art. In the case of Mizoguchi, the oldest of the three masters, it was the translation of Japanese aesthetics of impermanence (the ghostly) into the terms of cinema. And it is this that we see, Japanese beauty, in a film from his middle period, *The Story of the Last Chrysanthemum*. The movie is about a male kabuki actor who plays female roles for a living. It is set in the 19th century. And though there are no ghosts in *Chrysanthemum*, as is the case with Mizoguchi's greatest work, *Ugetsu*, it is altogether ghostly. (*Northwest Film Forum*, March 13-14, 3 and 7 pm, \$11)

CHARLES MUDEDE

We also recommend...

The Big Short: Various locations

Bridesmaids: Central Cinema, March 11-16

Cartoon Happy Hour: Central Cinema, Thurs March 10, 5-7 pm, free

Embrace of the Serpent: SIFF Cinema Uptown, March 11-24

Eye in the Sky: Various locations, opens March 11

The Goalie's Anxiety at the Penalty Kick: Northwest Film Forum, Thurs March 10, 7 pm, \$11

Hail, Caesar!: Various locations

The Joy of Man's Desiring: SIFF Film Center, Thurs March 10, 12 and 6 pm, \$10/\$20

The Mask You Live In: SIFF Cinema Uptown, Thurs March 10, 6:30 pm, \$12

Nosferatu (with live soundtrack by the Invincible Czars): SIFF Cinema Uptown, Complete listings at strangerthingstodo.com

Mon March 14, 7 pm, \$15

Pioneers of African-American Cinema: The Blood of Jesus and Hell-Bound

Train: Grand Illusion Cinema, Sun March 13, 3 pm, \$9

The Sprocket Society presents Saturday Secret Matinees: Grand Illusion, Sat March 12, 2 pm, \$9, through March 26

The State of Things: Northwest Film Forum, Thurs March 10, 9 pm, \$11

Zootopia: Various locations

Complete listings at strangerthingstodo.com

FESTIVALS

Magma Fest: Eiderdown Sound Salon

DON'T MISS Tonight's Magma Fest event is curated by Eiderdown Records magus Adam Svenson, a Hollow Earth Radio DJ whose label has been issuing cosmically inclined music for many years. Unsurprisingly, he's loaded the bill with greatness, including diverse, cerebral electronic-music producer Raica; minimalist drone master Gregg Skloff; versatile, Stranger Genius cellist Lori Goldston (with Mik Quantius); the excellent, eclectic DJs Agnes Fidget and Dusty Mantle; and more. This year's Magma Fest is especially crucial, as money raised will bolster infrastructure for Hollow Earth Radio's new low-power FM radio station. You can help these clever subversives achieve their goal while feeding your head with sonic manna. (*Hollow Earth Radio*, Sat March 12, 8 pm)

DAVE SEGAL

We also recommend...

APRIL Festival: Various locations, March 15-20

Complete listings at strangerthingstodo.com

QUEER

Bacon Strip

DON'T MISS Every month at Bacon Strip, hostess Sylvia O'Stayformore brings us comedy, costumes, outrageousness, and drag performances featuring local acts and special guests. Come for the smoked pig products—stay for the men with penises tucked between their butt cheeks. The theme of this month's show is "The Little Darling Show," a takeover by the House of Darling featuring an Easter Eggstravaganza and bonnets aplenty. "Singing, dancing, and praise," promise the organizers. "You will definitely feel his love inside of you." Remember to dress in your Sunday best, including a clean pair of underwear. Just in case. (*Theatre Off Jackson*, Sat March 12, 9 pm, \$15, 21+) **MATT BAUME**

We recommend...

Bearaoke: Cuff, Tues March 15, 8 pm, free, 21+

Cucci's Critter Barn: Kremwerk, Sat March 12, 8 pm, \$5/\$8

Cuff Country Fridays: Cuff, Fri March 11, 7 pm, free, 21+

DJ Night: Cuff, March 11-12, free, 21+

I Hate Karaoke: Pony, Tues March 15, 9 pm, free, 21+

Wildrose Karaoke: Wildrose, Wed March 9, free, 21+

Robbie Turner's Playground: R Place, Wed March 9, free

Complete listings at strangerthingstodo.com

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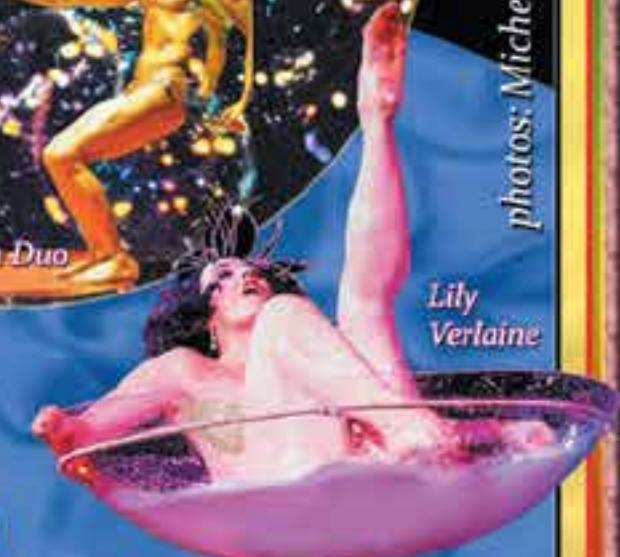


Golden Duo

photos: Michelle Bates • John Cornicello • David Rose



Camille Swift



*Lily
Verlaine*



*Bri
Crabtree*

MARCH 17 - APRIL 13

HALE'S PALLADIUM

VARIETÈ - March 17 - April 10

Burlesque - Broadway Performance Hall

March 25-26-31-April 2 • Varietè April 3

CAFE NORDO March 18-19-20 "Return to Le Chat Noir"

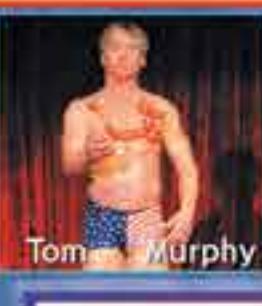
Teatro ZinZanni April 12-13 "MishMash Circus Bash"



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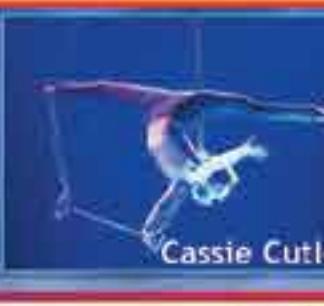
Duo Rose



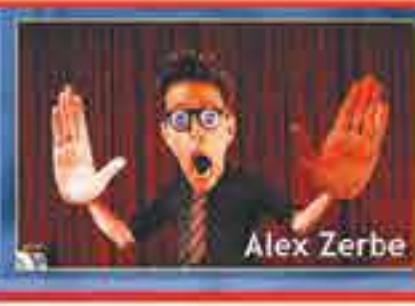
Tom Murphy



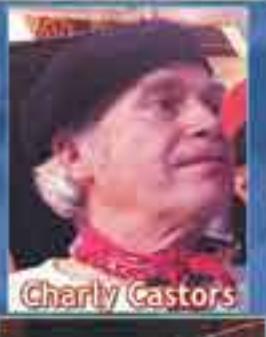
AJ Silver



Cassie Cutler



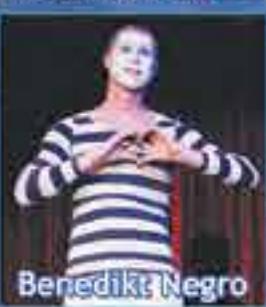
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Charly Castors



Ropeworks
Interactive Jump Rope



Benedikt Negro



Freddy Kenton



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Varieté March 17 - April 10

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Fri & Sat 7:30pm & 10:30pm (18+)

Matinees 3pm Sat & Sun

3pm & 7:30pm all ages

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"Return to Le Chat Noir" Paris

French Cuisine/Varieté Show

Fri & Sat 7:30pm Sun 6:30pm



HALE'S PA



at TEATRO ZINZANNI

Two Nights Only April 12 & 13

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7:30pm

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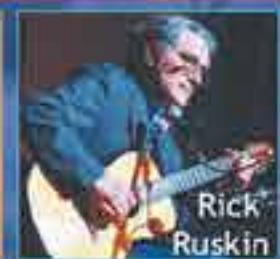
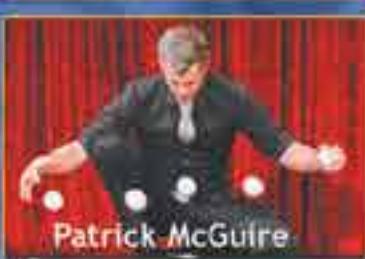
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Calendar & Tickets:

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March 25 & 26 18+
Fri & Sat 7:30pm & 10:30pm

Libertease Burlesque

March 31, April 1 & 2 18+
Thurs 7:30
Fri & Sat 7:30pm & 10:30pm

Broadway Performance Hall

Varietè Shows
Sunday April 3 all ages
3pm Benefit for SANCA
7:30pm Benefit for
The Britannia Panopticon,
in Glasgow, Scotland



Armitage Shanks



The Shanghai Pearl



Mr. Gorgeous



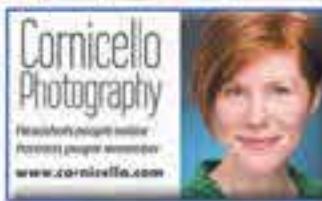
Sailor St. Claire





2016 Many Thanks

Chery Angle (Director of Development)
Michelle Bates (Photographer)
John Cornicello (Photographer)
David Rose (Photographer)
Mike & Kathleen Hale & Phil O'Brien (Hale's Brewery & Pub)
Cathy Sutherland (Aerial Coordinator)
Randy Minkler (Director of Artist Intelligence)
Cathy Sutherland, Martha Eneon, David Crimin (Burlesque Coordinators)
Kara Sussel (Office Magician)
Tom Noddy (On the Bio, Web Schedule)
Heather Magheu (BPH Technical Wrangler)
Walter Harley (BPH sound engineer)
Katherine Bragdon (Phantom of the Moisture)
Angela Parisi (Artist Liaison)
Susan & Rodman Miller (Housing Coordinators)
Cathy Johnson (Flight Coordinator)
Mary Fleischman (Bean Counter Extraordinaire)
Michael Marconi & Jay Nuske (Food Coordinators)
Murphy Stevens (Palladium Stage Crew Wrangler)
Adrian Lanej (Palladium Aerial Assistant)
Kieran Harrison-Buhlinger (Palladium Sound Engineer)
Jeremy Meyer (Merchandise Coordinator)
Jamie Marshall (Bar Manager)
Eben Sprinsock, Kiki Hood,
Mark Ettinger, Orion Anderson (Band Leaders)
Stuart Zobel (Outside Entertainment Coordinator)
L.J. & Rick Purtee (Ground Transportation Coordinators)
Alan Plotkin, Michael Falzone, Ambodha (Videographers)
Peter Glick (Roxy's Diner & The Backdoor at Roxy's)
Tim Gonzalez-Wilfer (Teatro Zinzanni)
Terry Podgorski & Erin Brindley (World's Culinarium)
Kevin Joyce (Auctioneer for love & life)
Danny O'Brien (Trailer Keeper)
John Bennett (Georgetown Stables & Luna Park Café)
James Schmidt (Peacock Barbers)
Darrell Jamieson (Broadway Performance Hall)
Amy Royalty (Artist Visa preparation)
Deb McCarron (Studio Pacifico)
Lisa & Josh Tuninga (The Medium - Web Design)
Mike Westrick (Comp Coordinator)
The Hammerheads
"I'Making Art Work" - Volunteer Laborers)
Cecil Kenny (Mr. Get It Done)
SANCA
2016 Festival Producers:
Jennifer Wensrich
Maque Davis
Tim Furst
Ron W. Bailey
Mike Bailey



Thank you everyone for attending and supporting our 13th festival!

Moisture Festival Board of Directors:
Ron W. Bailey • Tim Furst • Maque Davis
Jennifer Wensrich • Mike Bailey
Phil Obrien • Charly Castors • Bob Greco
Tom Hillier • Marv Osterhout • Sandy Neale
Shirley Thom • Amanda Lee • Katherine Bragdon

Moisture Festival wants to do its part to help restore this historic Variety Theater.

We are working with our friends in Glasgow to arrange a trip to Scotland - to do a benefit show to raise money for this worthy project.

American Vaudeville had its roots in British music halls, where wild variety shows inspired Main Lorne, moved to Hollywood with Charlie Chaplin, and formed Laurel and Hardy. Their first starring tour career here!

2016 Performers

Aga-Booms
AJ Silver
Alchemy Tap Project
Alex Zerbe
Amara Strutt
Amy Engelhardt
Angelique DeVil
Armitage Shanks
Arsene Dupin
Artie
Baby Gramps
Bang-Bang Boys
Bella Cozette
Belle Hops
Benedict Negro
Bill Robison
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Family Circus
Booby Trap Players
Bri Crabtree
Brian Jones
Bronkar Lee
Caela Bailey
Canote Brothers
Camille Swift
Cassie Curlier
Charlie Brown
Charly Castors
Checkerboard Guy
Chris Harder
Christian Swenson
Correco Aero
David & Williams
Golden Duo
Del Rey
Della Moustachella
Dr. Dul
Dream Frohe
Drew
The Dramatic Fool
DuCaniveaux
Duo Rendez-vous
Duo Rêves
Duo Rose
Eric Schwartz
Eve Diamond
Evelyn Sin Claire
Flying Karamazov
Brothers
Freddy Kenton
Fresh Air
Fugazi
Gazzo
Godfrey Daniels
Golden Shower
Harry Levine
Henrik Bothe
Hilary Chaplain
Iva Handful
Jason Andrews
Jason Victor Serinus
Jasper McCann
Jeff Jaisun
Jenny Penny
Jesse Belle-Jones
Jim Page
Joey Pipia
Jonah Katz
Kaleb Hagan-Kerr
Kevin Joyce
Leah V. Jones
Leapin' Louie
Lichtenstein
Leland Faulkner
Lily Verlaine
Luminous Pariah
Magical Mystical
Michael
Manuela Horn
Master Payne
Matt Baker
Matt Hall
Matthew "Poki"
McCorkle
Maxim Voronin
Meraki Duo
Acrobatics
Michael Menes
Miss Ekaterina
Mosealo Extatique
Mr. Gorgeous
Mud Bay Jugglers
Nikole Gramm
Oliver & Megan
Durobrates
Paris Original
Patrick McGuire
Peculiars
Pink Lady
PJ
Rob Mermin
Ron W. Bailey
Ropeworks Interactive
Jump Rope
Rose-City Acro Devils
Rubbery Fish
Sabrina Chap
Saffi Watson
Sailor St. Claire
SANCA
sara sparrow
Shanghai Pearl
Shoehorn
Simon Neale
Slappy and Monday
SNAFU!
Snake Suspenderz
Sourdough Slim
& Robert Armstrong
Splinter Dance Company
Steve Flynn
Steve James
Stevie Cogle
Sugar Cane Jane
Tana the Tattooed Lady
& Niels Goldmember
TANSY
Tempo Turn
Tera Nova Zarra
The Duet That Do It
The Mouth Brothers
The One The Only INGA
Thomas John
Tom Murphy
Tom Noddy
Tommy Twimble
TRJoyde
Trojan Original
Uncle Alagna
Uncle Bonsai
Wang Hong

Fremont Philharmonic Orchestra: Kiki Hood: Band Leader, bass, kazoo, concertina, vocals • Sasha Mallinsky: drums • salamandir: Tuba • Stuart Zobel: guitar • David Barnes: saxophones & recorder • Marni Rachmiel: flute & alto sax • Melissa Underhill: flute & alto sax • Chris Peterson: clarinet • David Cole: cornet • Julia Kingrey: bassoon • Clayton Murray: euphonium

Doc Sprinsock and the SANCApators: Eben Sprinsock: Band Leader, alto sax, Cate Gerhart: flute • Liz Dreisbach: clarinet • Marianne Tatom: clarinet • Brooke Leary: alto sax • Tom Sackett: tenor sax • Daniel Neville: baritone sax • Eric Klobas: trumpet Thaddeus Spae: trombone • Heather Weihs: trombone • Andrew Nelson: tuba • Paul Black: drums

The Naked Truth: Mark Ettinger: Band Leader, keys, guitar, trumpet, vox • Cutts Peaslee: drums • Kevin Nortness: reeds, percussion, keys • Dune Butler: bass, keys, vox • Katie Jacobson: keys, vox, percussion

The Georgetown Orbitz: Orion Anderson: Band Leader, guitar • Cale Wilcox - bass • David Giles: keyboards Harald Bell: drums • Sean Jensen: saxophone • Mike Ayer: trombone • Adam Bruno: trumpet • Ethan Robb: trumpet Miles and Karina: Nova Devonie, Accordion • Dave Keenan - Guitar

Thanks to our 2016 Showbands

THINGS TO DO ST. PATRICK'S DAY

strangerthingstodo.com  strangerTTD  Stranger Things To Do

COMMUNITY

Irish Festival

Presented in partnership with the Irish Heritage Club of Seattle, the Irish Festival has a wide variety of events on offer, like dance performances (step dances and jigs, of course), music, visual art, genealogy workshops, cultural exhibits, short films, games, food, and libations. *Seattle Center Armory, March 12-13, 12-6 pm, Sun March 13, 10 am-6 pm.*

Landing of St. Patrick

Celebrate the arrival of "Saint Patrick" in South Lake Union, by boat, with the sweet sound of bagpipes. You'll then Ride the Ducks to GX McRory's, and participate in the annual "Laying O' The Green" which marks the St. Patrick's Day Parade route. *South Lake Union Park, Fri March 11, 6 pm, Free.*

Seattle St. Patrick's Day Parade

Follow Seattle's St. Patrick's Day Parade, starting at the King County Administration Building and continuing down Fourth Ave to Westlake Park; wear green or prepare to get pinched. *Downtown Seattle, Sat March 12, 12:30 pm.*

Irish Flag Raising

Prepare for St. Patrick's Day with The Parade Grand Marshals and the Mayor of Seattle as they raise the Irish Tricolor flag (and play both US and Irish national anthems) in front of the King County Administration Building. *Sat March 12, 12:20 pm.*

St. Patrick's Day Dash

Wear green and run, walk, or jog from Seattle Center to Fourth Avenue and back in this giant St. Patrick's Day 5K. The Post Dash Bash features live music, a costume contest, and "the biggest St. Patrick's Day beer garden in the region." *Seattle Center, Sun March 13, 8:30 am.*

FOOD & DRINK

Fadó Irish Pub Celebration

Start celebrating St. Patrick's Day as soon as you can with the folks at Fadó Irish Pub. They'll open their doors at 7:30 am and offer "Kegs and Eggs" until 11 am. If that isn't enough incentive, you don't pay the \$10 cover charge if you get there before 2 pm. Stay for the live music by The Undercover Outlaws, The Kennedy Brothers, and more. *Fadó Irish Pub, Thurs March 17, 7:30-2 am, \$10.*

Grizzled Wizard 6th Anniversary

Celebrate the sixth anniversary of the Wallingford dive bar (and St. Patrick's Day) with drink specials, plus free corned beef and BBQ ribs starting at 8 pm. *Grizzled Wizard, Thurs March 17, 8 pm.*

Irish Whiskey Weekend

Performances, pints, and whiskey take center stage at Old Pequilar's Irish Whiskey Weekend. With all shots \$7 from Mar 18-20, you'll be able to drink efficiently—plus, the \$10 cover on St. Patrick's Day will be transformed into a \$10 gift card to use next time you come to Old Pequilar. *Old Pequilar, March 17-20.*

Leprechaun Lap

Register at Sam's Tavern on Capitol Hill, then get ready to bar hop around Seattle with cover-free admission, sampling all the (possibly green) drink specials. *Sam's Tavern,*

Continued ▶

St. Paddy's Day - Open at Noon!

Live music, Irish grub and plenty o' pints & whiskey!

Fri 3/18 & Sat 3/19:

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St. Patrick's Day

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RAY SOLO 5-6pm \$8 cover

RAYBONE EXPERIENCE 6:30-9pm

The Black Rose 9pm-close

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THINGS TO DO ST. PATRICK'S DAY

Tacoma, March 11-12, Thurs March 17, \$10.

Lunasa and Tim O'Brien

Lunasa, the "hottest Irish acoustic group on the planet," joins forces with American country musician and West Virginia Hall of Famer Tim O'Brien. *Triple Door, Mon March 14, 7:30 pm, \$30/\$35/\$40.*

St. Patrick's Day Across the Land

If you haven't already checked out the sprawling McMenamins Anderson School compound itself—which includes a hotel, multiple restaurants and bars, a movie theater, a brewery, an event hall, and a steamy, not-too-hot, indoor saltwater pool—St. Patrick's Day is a great chance to go, because they'll also have live Celtic and rock music, dancing, and Irish food and drinks. They'll also have a limited supply of their 2016 Devils Bit Whiskey, which has been aged for four years to be released specifically on St. Patrick's Day. *McMenamins, Bothell, Thurs March 17, 1 pm, Free.*

St. Patrick's Day at Central Saloon

The Central Saloon's celebration includes rock and roll from the Po' Brothers, garage pop from Mts. & Tunnels, and the genre-bending sound of Biddadat. *Central Saloon, Thurs March 17, 8 pm, \$5.*

St. Patrick's Day at Conor Byrne

Ballard's Irish pub celebrates St. Patrick's Day by opening at noon and hosting live music from 1 pm until "the wee hours" of Friday morning. The diverse lineup features traditional Irish music from A Ting a Beauty and Crumac, the Celtic surf music of The Irish Experience, the Newfoundland maritime folk of Piper Stock Hill, The Pickpocket Revue's alt-folk, and the Celtic hillbilly punk of The Wages of Sin. *Conor Byrne, Thurs March 17, noon-midnight, \$10.*

St. Patrick's Day at Crossroads

The Fire Inside is a quintet that plays "smoldering Irish music and sizzling tunes from other Celtic nations," and they'll bring the heat to Crossroads for St. Patrick's Day. *Crossroads Shopping Center, Bellevue, Thurs March 17, 6:30 pm.*

St. Patrick's Day at Finn MacCool's

The U-District's Irish pub opens at 10 am for St. Patrick's Day, with a performance lineup that starts at 4 pm and includes Irish dancers, the Seattle firefighters' pipes and drums band, and The Unoriginales Band. *Finn MacCool's, Thurs March 17, 4 pm, Free.*

St. Patrick's Day at Kate's Pub

Celebrate St. Patrick's Day with Guinness beef stew, corned beef and cabbage, live music by Dysfunction Junction and the Dread Pirates, and of course, plenty of beer and whiskey. Get in for free before 5 pm! *Kate's Pub, Thurs March 17, 1 pm, \$5.*

St. Patrick's Day at Nectar

Bluesy Americana band Heels to the Hardwood, five-piece psych-rock band General Mojo's, and "hand-clappin', boot-stompin'" country band Deception Past bring a thoroughly folksy, and thoroughly American, experience to Nectar for St. Patrick's Day. *Nectar, Thurs March 17, 9 pm, \$7/\$10.*

St. Patrick's Day at the Ould Triangle

Come to The Ould Triangle on St. Patrick's Day for corned beef and cabbage, Irish stew, Guinness, prizes, live music, and "Good Irish Craic!" Performers include The Jamisons, Raybone Experience, and The Black Rose. Cash only. *The Ould Triangle, Thurs March 17, noon-2 am, \$8.*

St. Patrick's Day at Owl N' Thistle

The downtown, Dublin-style pub will have drinks and live Celtic and rock music from the likes of Crumac, the Owl N' Thistle Band, Carrigaline, and Massy Ferguson. *Owl N' Thistle, Thurs March 17, 11 am.*

St. Patrick's Day at Resonance

Featuring Brandon Vance, Eliot Grasso, Magical Strings, and the Sempre Sisters, these talented Celtic musicians bring their fiddle, Uilleann pipes, harp, dulcimer, and whistles out to celebrate Celtic heritage. *Resonance at SOMA Towers, Bellevue, Tues March 15, 6 pm, \$25.*

St. Patrick's Day at Tim's Tavern

From 7-9 pm, enjoy trivia by Sporcle (with free entry) plus Irish food specials. Then, Belfast Band will perform from 9:30-11:30 pm with a \$5 cover. *Tim's Tavern, Thurs March 17, 7-11:30 pm, \$5.*

St. Patrick's Day Happy Hour Featuring Sea Star

Seattle-based Celtic folk band SeaStar will headline the Hard Rock's Irish afternoon of themed food and drink specials. *Ground Zero (Bellevue), Thurs March 17, 5-7 pm.*

St. Patrick's Day Punk Massacre

The second annual St. Patrick's Day Punk Massacre features four Seattle bands: Hounds of the Wild Hunt, The Spinning Whips, Bad Motivators, and Chrome Lakes. *Neumos, Thurs March 17, 8 pm, \$5.*

PERFORMANCE

Finian's Rainbow

Showtunes Theatre Company presents the nearly 70-year-old musical about racial harmony, justice, and social equality. *Benaroya Hall, March 19-20, \$21-\$46.*

Irish Wake for Lost Seattle Places

Mourn the lost city of Seattle, all grungy and quirky and gay, at this multidisciplinary arts showcase featuring 19 readings, three musical performances, short films, an art exhibit, and a drag show. This event is organized by Jaimee Garbacik, whose project The Ghosts of Seattle Past is a piece of "collective nostalgia" documenting the spaces that the city has lost. *Lovecity/love, Thurs March 17, 6 pm-midnight, Free.*

Junk Yard: St. Patrick's Day Special

For their St. Patrick's Day special, Can Can's all-male revue Junk Yard promises food, drink, and "Seattle's hottest hunks," including The Deputy, Hoss, and Slim and Slam of The Buckaroos. Hosted by Can Can's Jonny Boy. *Can Can, Thurs March 17, 9:30 pm, \$25-\$35.*

Manuela Horn's Naughty St. Patty's Day Party

Teatro Zinzanni's special St. Patrick's Day party features the "yodeling dominatrix" Manuela Horn, who will "sham-Rock" you, along with Mr. Big, "the sexiest leprechaun this side of the Atlantic," the Oktoburlesques polka band, "flirty Irish dancing" from the Seattle Irish Dance Company, aerialist Tanya Brno, and Zinzanni's "Chinese pole showstopper" Domitil Aillot. *Teatro Zinzanni, Sat March 12, midnight, \$25-\$35.*

Patrick O'Sullivan

Patrick O'Sullivan (of television fame including ABC's *The Neighbors* and Dr. Ken, plus FOX's *Grandfathered*) will headline at Comedy Underground on St. Patrick's Day. *Comedy Underground, Thurs March 17, 8 pm, \$12.*

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WEDNESDAY 3/9

Justin Bieber

(KeyArena, all ages) Justin Drew Bieber might be a complete toilet person in real life, but in his songs, he's obviously The Best. Boyfriend. Everrrr. Like most of today's biggest pop stars, Bieber's music has less to do with him than his songwriters and producers. "One Time," his first big hit, is a puppy-love anthem that was written and produced in part by R&B master The-Dream. "Your world is my world, my fight is your fight," baby Biebs croons, lyrics that could give even a 35-year-old woman The Feels. But as the singer has gotten older, love—and life—has become more complicated. He explores these themes in his latest album, *Purpose*, the bulk of which was produced by EDM juggernaut Skrillex. "You gotta go and get angry at all of my honesty," Bieber sings over a quasi-reggaeton beat and soaring

shooting-star synths. Tonight, he kicks off his Purpose tour right here at KeyArena. I can picture the frenzied laser show and weeping teens already. **ANGELA GARBES**

Seattle Opera: Mary Stuart

(McCaw Hall, all ages, through 3/12) You don't see this opera much, but it tells the fantastically juicy story of the real-life 16th-century battle to the death between Mary Queen of Scots, the Catholic, and Queen Elizabeth I, the virgin icon. It's not too dramatic to say that this battle was crucial in shaping the course of Western modern history. What's more, the opera was written by an Italian composer, Donizetti, a man steeped in the Roman Catholic world who was not as sympathetic to Elizabeth as history turned out to be. Facing off will be the tremendous sopranos Mary Elizabeth Williams (that name!) as Elizabeth (a local favorite after last winter's *Tosca* and

this summer's Abigaille in *Nabucco*) and Lebanese singer Joyce El-Khoury making her Seattle Opera debut as Mary. (In the alternate cast, American Keri Alkema is also debuting.) Warm up the scaffold. **JEN GRAVES**

Silverstein, Being as an Ocean, Emarosa, Coldrain, Rarity

(El Corazon, all ages) In 2003, the underground post-hardcore and screamo scene was blowing up, with every "Verb the Noun" band and their side projects getting massive amounts of coverage in outlets like *Alternative Press* magazine and even MTV2. From day one, Ontario-based band Silverstein stood out with lead vocalist Shane Told's piercing screams and sing-songy harmonies complementing the band's almost annoyingly catchy riffs. While the scene thinned out with their contemporaries breaking up or changing directions,

Silverstein remained on course, releasing eight studio albums and touring nearly non-stop—proof that for every subgenre, there are always a few artists who stand the test of time. **KEVIN DIERS**

THURSDAY 3/10

Takoma Records Guitar Masters: Peter Lang, Rick Ruskin, Toulouse Engelhardt, Michael Wohl

(Columbia City Theater) Tonight's event, which has been tagged "Spirit of John Fahey Tour," is pretty fucking massive. Dig the lineup of avant-folk guitarists: Peter Lang, Rick Ruskin, and Toulouse Engelhardt! Y'all may not recognize the names, but all three of these pickers were ORIGINAL members of the "Takoma 7." The Takoma 7 were top players "hand picked by the late John Fahey" to make records for his important

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THINGS TO DO MUSIC

label, Takoma. Oh, and Michael Wohl ain't no slouch, either—he's just younger. This ain't some old-time sideshow, thick-bearded folkie trip. In fact, a show this BIG might not come along again, so attendance is mandatory for anyone with even the slightest interest in well-composed songs and top-class musicianship. **MIKE NIPPER**

MOTOR: AOS, Sean Pierce, Purpura, Ivyy, Chris Blohm

(Kremwerk) DJ/producer AOS (Kayla Waldorf), one of the linchpins of Seattle electronic-music collective secondnature, shows a serious talent for crafting deep, emotive techno that doesn't rely on pummeling beats to activate dance floors. Her track "Personal Body" captures the stealthy, hypnotic feel that made so much German techno of the '00s so compelling. Portland's Sean Pierce, who released the *Transit* EP on MOTOR last year, peddles pugilistic techno that gets crisply acidic around the edges, beating you into submission and frying your synapses in the process. Proper MOTOR biz—raising a ruckus while moving your *tuchus*, which is apt for a member of ASSS. The mysterious American producer Purpura is one of those artists who excels at many styles—chaotic, noisy techno, shoegaze haze, abstract industrial electronic, and other mutations on the sonic spectrum—so it's advisable to get to Kremwerk. **DAVE SEGAL**

Esperanza Spalding Presents: Emily's D+Evolution

(Showbox) Having won three Grammys, performed a handful of times for the president, and opened for Prince, 31-year-old jazz prodigy Esperanza Spalding clearly has

establishment cred. To say it was manufactured, however, would be false. The bassist/trilingual vocalist has been grabbing listeners since dropping her 2006 debut, *Junjo*, and dazzling concertgoers every time she's touched the stage. Her new album, *Emily's D+Evolution* (*Emily* is her middle name), out March 4, breaks free of the traditional jazz mold she's often decried, and finds Spalding moving from stand-up to fretless electric bass. Roughly half the album was coproduced by Tony Visconti (who worked with David Bowie), and snippets of the album—ranging from hummingbird-pretty vocal jazz to distorted rock fusion—do indeed sound spacey. **TODD HAMM**

FRIDAY 3/11

Heiress, Great Falls, Mercy Ties, Scriptures, Grenades

(Funhouse) Queen set the standard for all-dude bands giving themselves distinguished lady titles. Freddie Mercury wanted a name that sounded "strong" but that also challenged rock's boneheaded machismo. Baroness and Priestess both crawled out of 2003 with strong heavy-metal chops and a career trajectory aimed toward the active-rock *Billboard* charts. Seattle's Heiress are beholden neither to Queen's panache nor their contemporary peers' FM radio predilections. Their new album, *Made Wrong*, is a study in aural depression and malice, with songs lurching from pensive Unwound-esque passages to cacophonous swaths of post-metal strum-and-clang to unmitigated sludge breakdowns. While their eminently named brothers pushed hard rock toward

more mainstream audiences, Heiress dig deeper into dissonance. They might not challenge rock's machismo, but you'll also never hear an Heiress song co-opted into a sporting-event anthem. **BRIAN COOK**

SSDD, Sleeping Beauties, the White Tears

(Chop Suey) It takes guts and smarts to make punk rock sound vital in 2016. On their debut EP, *First Comes Money*, the wild bucks in SSDD (Steal Shit Do Drugs) found a way to do just that, harnessing the libidinous whirlwind of *Fun House*-era Stooges, whup-ass elements from Pussy Galore circa *Right Now!*, and channeling Flipper in Generic mode. Fronted by ex-Monogamy Party vocalist Kennedy Carda, SSDD have gone through personnel changes, with guitarists Jermaine Blair and Ricky Cladon entering and Kimberly Morrison exiting. (Drummer Pete Capponi and bassist Erika Mayfield fill out the lineup.) I haven't seen the latest incarnation yet, but some have reported that SSDD outshone Parquet Courts at a recent Neumos show, so things seem to be ascending nicely. Portland's Sleeping Beauties feature ex-members of the Hunches and Eat Skull, so attention must be paid. **DAVE SEGAL**

Junior Boys, Jessy Lanza, Borys

(Neptune, all ages) Canadian producer/vocalist Jessy Lanza represents the more accessible side of highly regarded UK label Hyperdub's roster. Her 2013 debut LP for the label, *Pull My Hair Back*, smoothly fused R&B with house music, with Lanza drizzling icy yet emotive vocals over the rhythmic burble and textural sparkle. It's music for manufacturing love to, with great poise, methodical purpose, and just enough drama to keep things interesting. Lanza's new

album, *Oh No*, was again produced by Junior Boys' Jeremy Greenspan, and an initial listen indicates a more frantically grooving record than *Pull* (weirdly, "It Means I Love You" recalls Sandoz's "Intensely Radioactive"), and Lanza's voice sounds pitched up for increased urgency. Junior Boys' new album, *Big Black Coat*, finds them going in a more up-tempo, techno direction, and it works well—even the taut disco cover of Bobby Caldwell's "What You Won't Do for Love." Also, much respect to JB for tapping minimal-techno god Robert Hood to remix the title track. **DAVE SEGAL**

Stanton Warriors, Dig-Dug, PressHa, Paro

(Q Nightclub) London duo Stanton Warriors—Dominic Butler and Mark Yardley—straddle the mainstream and underground dance-music worlds with swagger. There's a reason they've remixed cuts by Daft Punk, M.I.A., and Eurythmics as well as those by Alter Ego and Claude VonStroke: SW know how to work both sides of that binary. Descendants of Britain's 1990s big beat movement, Stanton Warriors revisit that genre's for 21st-century clubbers' bass-heavier requirements and revel in its appetite for diverse, party-starting tracks. You don't go to a Stanton Warriors show for beard-stroking deep cuts, but rather for amped-to-11, funked-to-heaven floor-filers. Still, though, their last album is called *Rebel Bass*, could use more rebelliousness. **DAVE SEGAL**

SATURDAY 3/12

Eldridge Gravy & the Court Supreme, the Fabulous Downey Brothers, Sister Girlfriend

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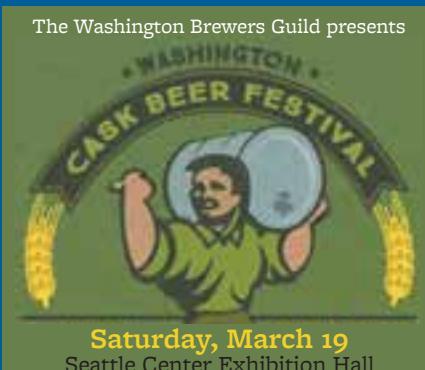
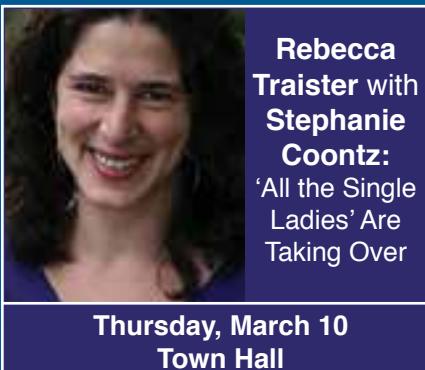
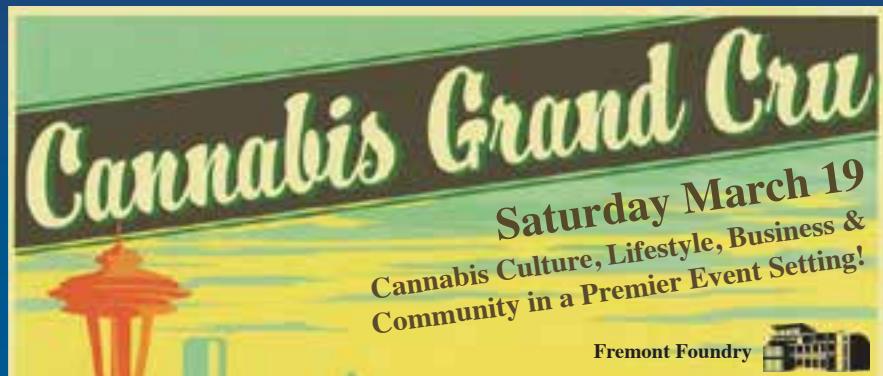
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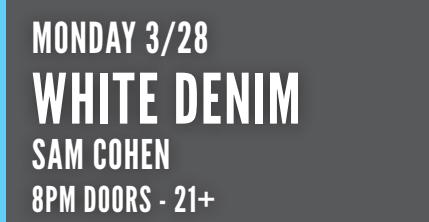
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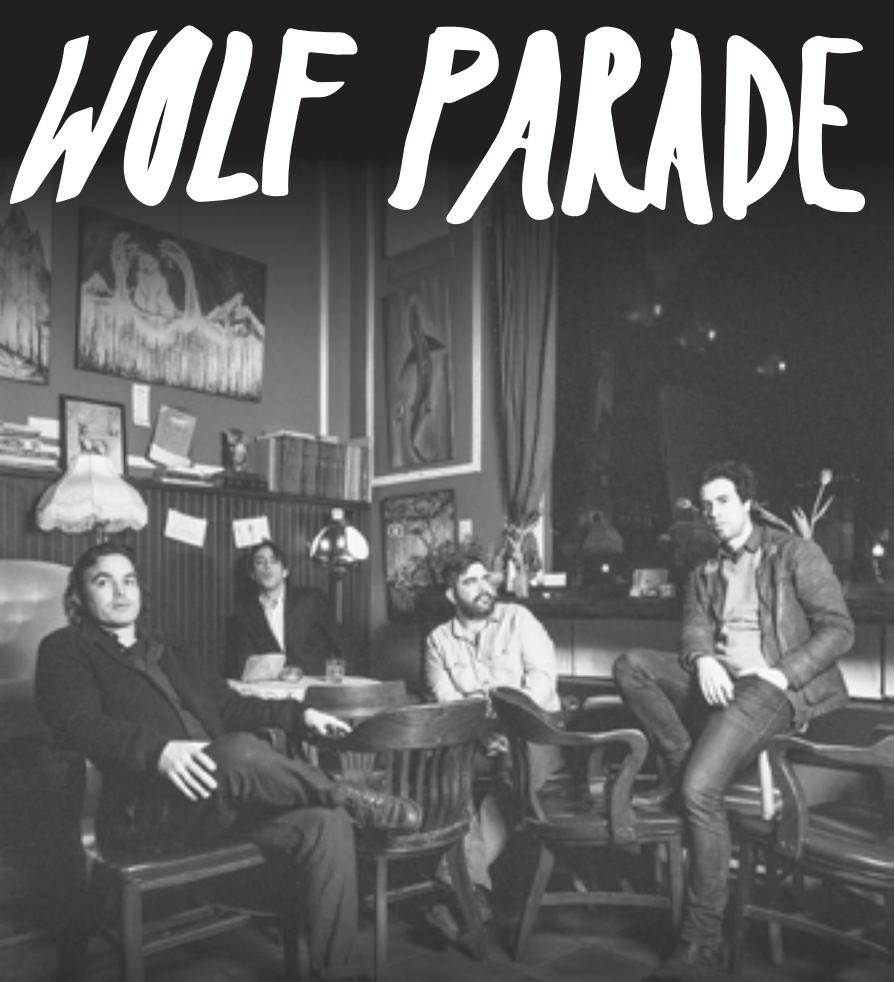
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THINGS TO DO **MUSIC**

Gravy & the Court Supreme for a GOOD goddamn time—they never fail to bring it, swing it, and then hang it out to dry. I'd rate 'em as some kind of Seattle institution. Seriously. Openers Sister Girlfriend perform contemporary 1980s-ish pop R&B that's catchy and danceable—kind of what you might hear on the radio. As for the Fabulous Downey Brothers, they're a pop-art new-wave ensemble. Like, pop art in the cartoon lampoon spirit of Devo, the Rezillos, and Blotto. They dress up and get weird, and it's fucking great! Guys, this is what a killer night of sweet party jams looks like! **MIKE NIPPER**

Edhochuli, Hang the Old Year, Slow Code, Miscomings

(Fusion Cafe, all ages) The all-ages venue tucked inside the downtown YMCA is hosting tonight's best weird punk show. Don't miss new Seattle band Miscomings, whose no-wave roots evoke an intentionally pervasive, Teenage Jesus and the Jerks-like disheveled discord. Look out for their debut EP—recorded by Health Problems frontman Ian Kurtis Crist—artfully spewing frantic post-punk through a jolted noise-rock lens. Pittsburgh's sprawliest post-hardcore band, Edhochuli, play lengthy, methodical songs with big, sometimes squirrelly prog tendencies. If you're into a bunch of dudes screaming at the same time and near-masturbatory prog-rock riffs, this might be your thing. Locals Slow Code produce a similarly discontented brand of post-hardcore, with ear-bludgeoning bass and crafty Shotmaker-meets-Unwound guitars, while Portland's sad-psych post-metal outfit Hang the Old Year also bring the #sprawlcore. **BRITTNIE FULLER**

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POLYPHIA • STRAWBERRY GIRLS

Disturbed, Nonpoint

(Showbox, all ages) Whether you're "down with the sickness" or not, there's no denying that over the past 16 years, the nü-metal overlords known as Disturbed have devised a winning formula that's kept them relevant as the majority of their peers fell off. The Chicago-based band is one of only three groups in history—behind Dave Matthews Band and Metallica—to debut at number one on the US *Billboard* Top 200 chart for five consecutive albums. The fact that this Disturbed are scaling down their arena-ready rock for an intimate set at Showbox is a testament to their dedication to the legions of fans that never outgrew "the sickness." **KEVIN DIERS**

SUNDAY 3/13

Gogol Bordello

(Showbox) Few bands double down on jubilant spectacle as hard as Gogol Bordello. The so-called "gypsy punk" outfit, consisting of charismatic singer Eugene Hutz and a revolving door of multiethnic and international musicians, blends big, simple rock hooks with accordion, violin, and a quirky sense of humor that is equal parts snarky and literary. At first brush, it's the Clash for NPR listeners, but deeper listens reveal a strong dedication to George Clinton's funk sound, as well as big Def Leppard-ish hooks. Longtime fans can expect songs from the band's 2005 breakout album *Gypsy Punks: Underdog World Strike*, in celebration of its 10th birthday. **JOSEPH SCHAFER**

Waxahatchee, Briana Marela, Globelamp

(Vera, all ages) Waxahatchee are coming through with their latest record, *Ivy Tripp*, their first for Merge. On this one, Katie Crutchfield gives us more of the same indie excellence: lots of fuzzy guitars and multivalent lyrics about trying to find strength in the unknown (e.g., "I get lost looking up"). Brian Marela and Globelamp are two very different but boldly vulnerable singer-songwriters straight out the anti-big-city-until-you-kill-it-in-the-big-city farm system of Olympia. Marela's soaring, ethereal, synthy bedroom pop makes you want to run through the fields with the person you love again. But her sound's not all awash—the chorus on her track "Surrender" shows Marela to be a crafter of complex and yet precise earworms. Not gonna lie—"Surrender" closes out my five-mile run playlist, and it showers the world in silver for me every time. In her dark-and-deep acoustic sets, Globelamp keeps you on your toes with wild vocal flourishes. **RICH SMITH**

MONDAY 3/14

Violent J, Nova Rockafeller, Lil Eazy, Enasnimi, Homegrown Psychotherapy

(El Corazon, all ages) FACT: Violent J, king of all the world's "wicked clowns" and one half of the Detroit "horrorcore" band Insane Clown Posse, is doing a solo tour. FACT: As much as regular people want to clown on Violent J, aka Joseph Bruce—mostly for that one song about not knowing how magnets work—the dude seems like a pretty decent guy and this solo tour is for charity, raising money for St. John's Children's Hospital. FACT: THERE WILL BE JUGGALOS. Oh, lawdy—there'll be more Juggalos than you could ever shake a stick at in and around El Corazon on the day of this show. To this I say, fuck the

haters, my Juggalos and Juggalettes. Never ever stop whoop-whooping. **KELLY O**

TUESDAY 3/15

An Evening with David Crosby

(Neptune, all ages) "An Evening with David Crosby"? Sure hope he plays some music. In fact, I'd be okay if Croz just busted out the golden troubadour psychedelia of *If I Could Only Remember My Name* in its entirety, and then encored with some Byrds songs he wrote or cowrote (e.g., "Eight Miles High," "Everybody's Been Burned," "I See You," "Draft Morning," "Why?"). But of course he'll dip into the hit-heavy catalog of Crosby, Stills & Nash, because enough sweet, mellow jams reside there to keep a theater full of boomers and their offspring content for hours. While he may not hit those high, silky notes as gracefully anymore, Crosby's voice has weathered the decades well. Come for the timeless, glowing melodies, stay for the tales of ye olde rock aristocracy from the 1960s and '70s. **DAVE SEGAL**

Cruel Hand, Dead Weight, Crooked Cross

(Vera, all ages) If you, like me, were a hardcore punk fan scouring Mediafire for free downloads in 2010, then you probably came across Cruel Hand's excellent LP *Lock and Key*. (If you weren't, congratulations on actually having a life.) As an older, wiser man, I can say with all honesty that music piracy is very bad, but Cruel Hand are very, very good. Their furious sound married the tough strut of early Cro Mags with the hot "Shark Attack" guitar tone that Metallica and every other thrash band used in 1983. Cruel Hand followed it up in 2014 with *The Negatives*, a much more mature slice of... pop punk? A one-trick pony this band is not. **JOSEPH SCHAFER**

Re-bar
Theater & Nightclub
MARCH 2016

THU 3/10 // 10pm Bass Music
BOUTIQUE Featuring Sir Nicolas Rage, Black Burgundy, Hits Of Bass and Hedensk // \$10

FRI 3/11 // 10pm Drag King 90's Variety Show
DAPPER DOWN PROD. Presents
WE LOVE THE 90's
Featuring Rev. Dollars, Trinitron, and Sassyblack With Massive Monkees break dance crew and 90's costume contest. // \$10

SAT 3/12 // 10pm Funk Soul Old Skool Queer Disc
5th ANNUAL PISCES PARTY // \$10 with Evan Blackstone and Scott Kathan

SUN 3/13 // 10pm HOUSE MUSIC
FLAMMABLE // \$10
West Coast's longest running house night. With Brian Lyons and Wesley Holmes

THEATER

THUR 3/10 through SAT 3/12 // 7pm
BROWN DERBY presents
BACK TO THE FUTURE
Ian Bell teams up with Seattle's funniest actors to put their mutated spin on classic Hollywood hits. Under-rehearsed and armed with cardboard props, be prepared for ridiculously staged readings of your favorite screenplays. // \$20 Adv. \$25 Doors

MON 3/14 // 7pm
COLLIDE-O-SCOPE
A picturization of the beautiful and the unusual. Carefully curated VIDEO mayhem proven to enhance leisure time and excite the senses. // \$8

TUE 3/15 // 7pm
SEATTLE POETRY SLAM
Seattle's Longest Running Weekly Show! // 7pm - 8pm Sign ups / 8:30pm Open Mic \$5
21+ with ID

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GEORGE GRISSOM

Fri 3/11
GOODY BAGG

Sat 3/12
KELLY ASH with JESSE SULLIVAN

Every Tuesday
Open-Mic hosted by Levi Said
Every Wednesday
Two Buck Chuck

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THINGS TO DO MUSIC

All the Shows Happening This Week

strangerthingstodo.com [@SEShows](https://twitter.com/SEShows)

★ = Recommended A = All Ages

WED 3/9

LIVE MUSIC

BARBOZA Little Simz, Guests, 8 pm, \$12

BUCKLEY'S IN BELTOWN Live Music: Guests, 8 pm

CHOP SUEY The Revolution Tour Featuring CloZee: CloZee, Lotus Drops, Ovoid, Jack Birnie, 9 pm, \$8

COLUMBIA CITY **THEATER** Takoma Records

Guitar Masters: Peter Lang, Rick Ruskin, Toulouse Engelhardt, Michael Wohl, 8 pm, \$25

CROCODILE Mumiy Troll, 8 pm, \$22-\$150

FREMONT ABBEY Ben Fisher, Shelby Earl, 8 pm

THE FUNHOUSE NEUTRALBOY, Butterflies of Death, Raw Dogs, Bird Teeth, Chase N Skwerells, 8 pm, \$7

HOSTFISH BREWING COMPANY George Grissom, 6 pm

HIGH DIVE Hunter Valentine, Bardot, Jjacobs Jjames, VOWWS, 8 pm, \$10/\$12

J&M CAFE True Romans, 8 pm, free

KELLS Stoucious & Buck Mad Bhoyz, 7 pm

KEYARENA Justin Bieber, 7:30 pm, \$89

NEUMOS The Revivalists, Home Sweet Home, 8 pm, \$15

OHANA Live Island Music: Guests, 9:30 pm

OWL N' THISTLE Justin and Guests: 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

SUBSTATION Yada Yada Blues Band, 8 pm

TRACTOR TAVERN A Tribute to Woody Guthrie: Danny Newcomb & the Sugarmakers, Carrie Akre, Guests, 8 pm, \$10

TRIPLE DOOR Jane Siberry, Mean Mary, 7:30 pm, \$26/\$30/\$35

JAZZ

CONOR BYRNE Happy Orchestra, 9 pm

THE ROYAL ROOM The Royal We: Wayne Horvitz, Skerik, Evan Flory-Barnes, Dave Abramson, 10 pm

SARAJEVO LOUNGE Gypsy Jazz Music: 8 pm

TULA'S Bellevue College Jazz Orchestra, 7:30 pm, \$10

VERMILLION Tables & Chairs Presents, 8 pm, donation

DJ **BALTIC ROOM** Bollocks CONTOUR NuDe Wednesdays: Guests, 9 pm, free

HAVANA Wicked & Wild: DJ SoulOne, ZJ Redman, Selecta Element, free; \$5 after 10 p.m.

MERCURY Rezonance: DJ Chadeau, Guests, 9 pm, \$3

NEIGHBOURS Exposed: DJ Trent Von, DJ Dirty Bit

Q NIGHTCLUB Sam Gellaitry, Mumundance, Guests, 9 pm, \$11

REVOLVER BAR Top of the Pops: DJ Kurt Bloch, 9 pm, DJ Jimi C, 10 pm

STUDIO SEVEN Electric Wednesday: Guests

CENTURY Passion: The Modern Passion: Chamber Singers and University Chorale, 7:30 pm, \$25-\$193

UV MEANY THEATRE Passio: The Modern Passion: Chamber Singers and University Chorale, 7:30 pm, \$10

DJ **BALLROOM** Throwback Thursdays: DJ Tamm of KISS fm, 9 pm

BALTIC ROOM Sugar Beat: DJ Bret Law, \$3

CONTOUR Jaded: Guests

HAVANA Sophisticated Mama: DJ Nitty Gritty, DJ

THURS 3/10

LIVE MUSIC

BAINBRIDGE

PERFORMING ARTS

Amadeus: \$27

BARBOZA Fauna Shade, Tango Alpha Tango, 8 pm, \$8

CHOP SUEY The Revolution Tour Featuring CloZee: CloZee, Lotus Drops, Ovoid, Jack Birnie, 9 pm, \$8

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J&M CAFE True Romans, 8 pm, free

KELLS Stoucious & Buck Mad Bhoyz, 7 pm

KEYARENA TobyMac, 7 pm

KREMWERK MOTOR AOS, Sean Pierce, Purpura, 9 pm, \$7

THE MIX Yada Yada Blues Band, 9 pm, free

NECTAR Yo Mama's Big Fat Booty Band, Jonny Sonic, The Sextones, 8 pm, \$8

NEUMOS TOKIMONSTA, Dave B, 9 pm, \$15-\$25

RENDEZVOUS Camp, Falling Over, pitschouse, 9:30 pm, \$6/\$8

THE ROYAL ROOM Low Tones, 8 pm

SEALMONSTER Marmalade, 10 pm

THE SHOWBOX Esperanza Spalding Presents: Emily's D+Evolution, 9 pm, \$35-\$40

SUBSTATION Sonic Medicine, Wynne C Blue And Her Troublemakers, 8 pm

VERMILLION Tables & Chairs Presents, 8 pm, donation

TRACTOR TAVERN KEXP New Benefit: Bob Dylan Tribute: The Moondoggies, Sisters, The Spinning Whips, Hannalee, Chris King & the Guttermouths, Goldfinch, Wall of Ears, Eric Miller Band, Ruler, Signal Flags, The Crystal Pain, 8 pm, \$20

TRIPLE DOOR Shelia Burke, Andrew Bailie, 7:30 pm, \$15/\$20

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SEALMONSTER Marmalade, 10 pm

THE SHOWBOX Esperanza Spalding Presents: Emily's D+Evolution, 9 pm, \$35-\$40

SUBSTATION Sonic Medicine, Wynne C Blue And Her Troublemakers, 8 pm

THINGS TO DO All the Shows Happening This Week

Choral Company, Northwest Sinfonietta, 7:30 pm
• MCCAW HALL Mary Stuart: Seattle Opera, 7:30 pm, \$25-\$193
• ST. STEPHEN'S EPISCOPAL CHURCH Rumi: Within Each Timeless Droplet: The Esoterics, 8 pm, \$22
• UW MEANY THEATRE UW Symphony with Concerto Competition Winner: Guests, 7:30 pm, \$15

SAT 3/12

LIVE MUSIC

BAINBRIDGE PERFORMING ARTS Amadeus: \$27

BAROZA High Highs, Cargo, 7 pm, \$10

CAFE RACER The Black Chevys, the Black Tones, 9 pm

CLUB HOLLYWOOD CASINO Johnny and the Bad Boys, DJ Becka Page, 9 pm, \$5

CROCODILE Eldridge Gravy & the Court Supreme, The Fabulous Downey Brothers, Sister Girlfriend, 8 pm, \$12

EL CORAZON Pancakes & Booze Art Show: 8 pm, \$5

HIGH DIVE Black Celebration, 9 pm, \$10/\$12

HIGHLINE Nero Bellum, Psyclon9, Guests, 9 pm, \$7-\$10

★ HOLLOW EARTH RADIO Eiderdown Sound Salon, 8 pm

KELLS Stoucious & Buck Mad Bhoys, 7 pm

NECTAR Clinton Fearon, The Boogie Brown Band, Selecta Raiford, 8 pm, \$12

NEPTUNE THEATRE Ben Rector: 8 pm, \$23.50

• NEUMOS The Flavr Blue, Mackned, Isabella Du Graf, 8 pm, \$15

RENDEZVOUS Devin Sinha, Jasper T, Ben Zaidi, 8 pm, \$6/\$8

• THE SHOWBOX Disturbed, 8:30 pm, \$44.50

SLIM'S LAST CHANCE Disco Cowboys, Hartwood, Stoned Evergreen Travelers, 9 pm, \$8

SUBSTATION FairLady, The Adnas, Boat Race Weekend, 5 pm, \$6

TIM'S TAVERN Fatal Butterfly, 9 pm

TRACTOR TAVERN Ben Ottewell, Tom Roren, 5:45 pm, \$14, Ever So Android, Navvi, Gibraltar, 9:30 pm, \$10

TRIPLE DOOR

MUSICQUARIUM LOUNGE Jelly Rollers, 9 pm

• VERA PROJECT Pell, Daye Jack, J.I.D., 8 pm, \$10/\$12

VICTORY LOUNGE Dead Bars, Tiltwheel, Burn Burn Burn, Ol' Doris, 9 pm, \$8

WASHINGTON CENTER FOR THE PERFORMING ARTS Harmony Sweepstakes A Capella Festival: 7:30 pm, \$26

WATERSHED PUB & KITCHEN Live at the Shed: Guests, 9 pm, donations

JAZZ

• JAZZ ALLEY An Intimate Evening with Jeffrey Osborne, 7:30 pm, \$59

THE ROYAL ROOM Jazz Night School: Urban Africa Benefit: The Hip Replacements, Anoke Agofomma, 3-8 pm, \$10

• TEMPLE DE HIRSCH SINAI Roosevelt High School Jazz Band, Sara Gazarek, 5 pm, \$50

★ TULA'S Susan Pascal Quartet, 7:30 pm, \$16

DJ

95 SLIDE Good Saturdays: Sean Cee, Guests, 9:30 pm, free before 11 pm/\$10 after

ASTON MANOR NRG Saturdays: Guests

BALLARD LOFT Hiphop Saturdays: DJ Phelonous, DJ Tamm of KISS fm, DJ

Brett Michaels, 10 pm
BALLROOM Sinful Saturdays: Guests, 9 pm
BALMAR Top 40 Night: Guests, 9:30 pm, free
BALTIC ROOM Crave Saturdays: McClarren, Swel, 7:30 pm, \$15
BAROZA Inferno: DJ Swervewon, Guests, 10:30 pm, \$5 before midnight/\$10 after
BUCKLEY'S IN BELLTOWN '90s Dance Party, 9 pm
CHOP SUEY Dance Yourself Clean: Guests, 9 pm, \$5; free before 10:30 pm.
CORBUT LOUNGE Saturday Night Live: DJ BBoy, DJ 5 Star
• CUFT DJ Night: Rotating DJs, 10 pm, free
JAZZ
THE ANGRY BEAVER The Beaver Sessions, free
DARRELL'S TAVERN Sunday Night Jazz Jam, 8 pm, free
• LO-FI Emerald City Soul Club, 9 pm, \$10
MERCURY Machineries of Joy: DJ Hana Solo, \$5
MONKEY LOFT Drop: Jaymz Nylon, Binary Bits, Guests, 10 pm
MUSEUM OF HISTORY & INDUSTRY (MOHAI) The Saturday Spin: 1-4 pm, \$17
NEIGHBOURS Powermix: DJ Randy Schlayer
OHANA DJ Night: Guests, 10 pm, free
OZZIE'S DJ Night: Guests, 9 pm, free
PONY Glitoris
R PLACE Therapy Saturday: DJ Flo'w
SARAJEVO LOUNGE European/Balkan/Greek Night: Guests
STOUT DJ ePop, 9 pm
SUBSTATION Deeper Roots: Uniting Souls, 10 pm
TACOMA DOME Lucky 2016: Guests, 6 pm, \$81
THERAPY LOUNGE This Modern Love: Guests
TRINITY Reload Saturdays: Rise Over Run, DJ Nug, \$0-\$10
CLASSICAL
• BENAROYA HALL Mozart Piano Concerto No. 23: Seattle Symphony, \$21-\$121
• FIRST FREE METHODIST CHURCH St. John Passion: Orchestra Seattle and the Seattle Chamber Singers, 7:30 pm, \$10-\$25
• HOLY ROSARY CATHOLIC CHURCH Rumi: Within Each Timeless Droplet: The Esoterics, 8 pm, \$22
• MCCAW HALL Mary Stuart: Seattle Opera, 7:30 pm, \$25-\$193
• TACOMA RIALTO THEATER Mass in Time of War: Seattle Choral Company, Northwest Sinfonietta, 7:30 pm
• TOWN HALL Multiple Bach: Concertos on Caffeine: Seattle Baroque Orchestra, 8 pm, \$20-\$39
• UW MEANY STUDIO THEATER UW Opera Theater: 7:30 pm, \$10
VELOCITY DANCE CENTER The Universal Language Project: SCRAPE: 8 pm, \$15/\$25

SUN 3/13

LIVE MUSIC

BAINBRIDGE PERFORMING ARTS Amadeus: \$27

• CROCODILE Vibragun, Seaside Tryst, 6:30 pm, RJ, 8 pm, \$18

HIGH DIVE New Track City, Yohiness, Van Kay, 8:30 pm, \$6/\$8

• HOLLOW EARTH RADIO Magma Fest

KELLS Stoucious & Buck Mad Bhoys, 7 pm

NECTAR Jar of Flies, Outshined, 7 pm, \$7

NEPTUNE THEATRE Gogol Bordello, Mar 13-14, 8 pm, \$28.50/\$33.25

TRIPLE DOOR

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TRIPLE DOOR

SUBSTATION Jim Marcotte & the Breakthrough
MUSICQUARIUM LOUNGE Javier Anderson Band, 8 pm
JAZZ
• THE ROYAL ROOM Pierre Bensusan, 7 pm, \$20/\$23
TULA'S David Marriott's Triskadeka-Band, 7:30 pm, \$10
DJ
BALTIC ROOM Jam Jam: Mista' Chatman, DJ Element, 9 pm
• BAR SUE Motown on Mondays: dj100proof, Supreme La Rock, DJ Sessions, Blueyed soul, 10 pm, free
• CENTURY BALLROOM Salsa Social: 8:30 pm, \$8
• THE HIDEOUT Industry Standard: Guests, free
• MOE BAR Moe Bar Monday: DJ Swervewon, Jeff Hawk, DJ Henski, 10 pm, free
CLASSICAL
EDMONDS CENTER FOR THE ARTS Dvorak Cello Concerto: Cascade Symphony

TUE 3/15

LIVE MUSIC

CAFE RACER Jacobs Posse, Ripe Mangos, Dry and Dusty, Hedgehog, 9 pm

CONOR BYRNE Country Dancing Night: 9 pm

• CROCODILE Finish Ticket, Vinyl Theatre, 6:30 pm, \$15

EL CORAZON The Glaring, Cake "Alchemy", Born Upset, The Know Nothingz, 9 pm, \$5-\$7

FREMONT ABBEY Open Arts Mic: 7 pm

J&M CAFE All-Star Acoustic Tuesdays: Guests, 9 pm, free

• JAZZ ALLEY Dana Fuchs, Mar 15-16, 7:30 pm, \$29.50

KELLS Stoucious & Buck Mad Bhoys, 7 pm

THE MIX The 350s, 8 pm

NEPTUNE THEATRE An Evening with David Crosby, 8 pm, \$53.50/\$73.50

PARAGON You Play Tuesdays: Guests, 8 pm, free

SEAMONSTER McTuff Trio, 11 pm, free

• TRIPLE DOOR Sarah Emerson, Dillingham, 7:30 pm, \$12/\$15

• VERA PROJECT Cruel Hand, Dead Weight, Crooked Cross, 7 pm, \$10/\$12

JAZZ
OWL N'THISTLE Jazz with Eric Verlinde: 10 pm, free

• THE ROYAL ROOM Earshot Jazz Presents: Seattle Jazz Awards: Eugenie Jones, Guests, 7 pm, \$5/\$10

CONTOUR Burn: Voodoo, 9 pm, free

CORBU LOUNGE Club NYX Wave & Goth: 10 pm, \$5; free before 10:30 p.m.

NEIGHBOURS Pump It Up: Vogue: DJ Lightray

ROB ROY Analog Tuesdays: Guests, free

DJ
BALTIC ROOM Drum & Bass Tuesdays, 10 pm

*** BLUE MOON TAVERN** Blue Moon Vinyl Revival Tuesdays: DJ County Mike, A.D.M., Guests, 8 pm, free

CONTOUR Burn: Voodoo, 9 pm, free

CORBU LOUNGE Club NYX Wave & Goth: 10 pm, \$5; free before 10:30 p.m.

NEIGHBOURS Pump It Up: Vogue: DJ Lightray

ROB ROY Analog Tuesdays: Guests, free

CLASSICAL
*** NAKED CITY BREWERY & TAPHOUSE** Spring in the Garden of Aranjuez: Guests, 7 pm, \$20

• EL CORAZON Violent J, Nova Rockfeller, Lil Eazy, 7 pm, \$15

• PIONEER PARK

LIVE MUSIC

CAPITOL CIDER EntreMundos, 9:30 pm

CONOR BYRNE Bluegrass Jam: 8:30 pm, free

• EL CORAZON Violent J, Nova Rockfeller, Lil Eazy, 7 pm, \$15

PAVILLION Mass in Time of War: Northwest Sinfonietta, Seattle Choral Company, 2 pm

*** ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

• STAGE 7 PLANOS Talman Welle, 4 pm

MON 3/14

LIVE MUSIC

CAPITOL CIDER EntreMundos, 9:30 pm

CONOR BYRNE Bluegrass Jam: 8:30 pm, free

• EL CORAZON Violent J, Nova Rockfeller, Lil Eazy, 7 pm, \$15

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BAINBRIDGE PERFORMING ARTS Amadeus: \$27

• CROCODILE Vibragun, Seaside Tryst, 6:30 pm, RJ, 8 pm, \$18

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shelita burke w/ andrew bailie

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the brian nova trio w/ special guests

SAT/MARCH 12 • 7PM & 10PM
jubal flagg

SUN/MARCH 13 • 7:30PM
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MON/MARCH 14 • 7:30PM
lunasa with special guest tim o'brien

TUE/MARCH 15 • 7:30PM
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• 3/17 cory henry presents the revival
• 3/18 lemolo w/ abby gunderson
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MACKNED + ISABELLA DU GRAF

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SATURDAY 3/19

THIS WILL DESTROY YOU
VINYL WILLIAMS

SATURDAY 3/26

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+ THE CROOKES
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TUESDAY 3/29

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TANGO ALPHA TANGO
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SELECT LEVEL + TIMOTHY ROBERT GRAHAM

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CAARGO + GHOSTS I'VE MET

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3/27 BRIDGING THE MUSIC

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Sunday, March 20

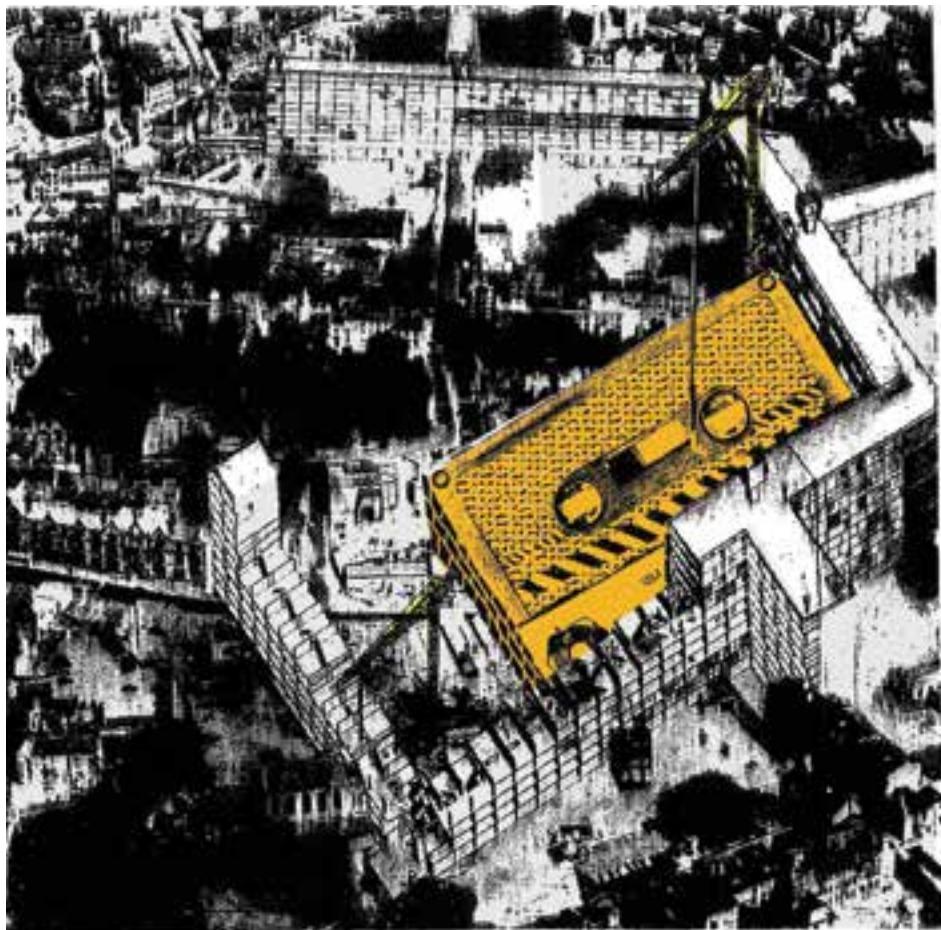
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MUSIC



C.M. RUIZ

Unspooling the Microeconomy of the Cassette Revival

BY DAVE SEGAL

As people sprawl out on yoga mats on the dance floor of Capitol Hill's Q Nightclub during the Rare Air ambient/new-age event in February, Portland DJ Max Schneider (aka Incidental Music) fills the swanky venue with deeply resonant and peaceful sounds. From cassettes. Yes, that fidelity-challenged, hard-to-cue format that you thought had been relegated to audio history's dustbin. But this fact isn't hindering the crowd from getting their chill on. While the sound lacks the full-bodied richness of vinyl, Schneider's tapes are getting the job done nicely.

The above scenario is uncommon, but it reflects a trend that's been building over the last five years: the cassette revival. It's indicative of the humble tape's tenacious refusal to go the way of the eight-track. After interviewing several label heads, musicians, DJs, retailers, and consumers who champion cassettes, I can report that the phenomenon, while not exactly ubiquitous, has gained respectable traction and has inspired fervor among music fans young and old.

Respected website Resident Advisor recently reported that America's biggest cassette manufacturer, National Audio Company, has seen sales increase by 33 percent since 2014. NAC owner Steve Stepp told the *Chicago Tribune* that his firm is making 250 to 350 titles at any given time, including 5 to 10 releases a week from Universal Music Group, America's biggest major label.

Speaking of majors, Kanye West's *Yeezus*

and Justin Bieber's *Purpose* both had cassette pressings, as does Macklemore's new album (which isn't on vinyl). Roy Culver of Nuclear Blast Records confirms that Slayer's recent *Repentless* LP sold out of its 1,000 cassette run before the record even came out. And Dax Edward (aka hiphop producer Diogenes), who used to run the cassette DJ night HISSSSSSS at Vermillion and Therapy, observes that even old rap curmudgeon Eminem "just Instagrammed that he's collecting tapes again."

If vinyl's "comeback" leaves you baffled, that of the cassette might really mess with your (tape) head. But with larger indie labels like Sub Pop and Drag City and smaller ones like Burger and local entities Further, Eiderdown, and Translinguistic Other embracing it, the resurgence merits analysis, even if, as the Recording Industry Association of America's Cara Duckworth Weiblinger told Resident Advisor, tape sales are too insignificant to be included in the agency's data-collection process.

However, as Josh Hansen, manager of retail shop Everyday Music, notes, "As long as cassettes continue to be the cheapest format, I think people will continue to be interested in them. They also have a certain DIY aesthetic that appeals to the youngsters. I don't see them going away anytime soon."

In the case of Sub Pop, warehouse manager Andrea Heart had been pushing for the label to release titles on cassette after Sub Pop distributor ADA and some of its record

store accounts asked for them. She's now overseeing their production. Sub Pop general manager Chris Jacobs says that the label is planning to make tapes available on release date for nearly all upcoming new releases, with reissues of catalog items by the Shins, Mudhoney, Shabazz Palaces, Fleet Foxes, and more to come. Sub Pop has already made Nirvana's *Bleach*, the Postal Service's *Give Up*, and new LPs by Sleater-Kinney, Father John Misty, and Beach House available on cassette. Sales have been "in the hundreds," Jacobs admits, but, quoting the label's direct-sales rep Dean Whitmore, "it's a low-investment/low-return project."

Those numbers mirror the figures generated by much smaller Seattle imprints like Eiderdown, Translinguistic Other, Alterity, Gift, and Spin Cycle. They'll manufacture 100 to 300 copies, and if they don't sell out, they're not overly concerned, as the expense is minimal compared to issuing vinyl or CDs. A run of 100 tapes can cost anywhere from \$175 to \$275. By comparison, 250 vinyl copies can cost \$2,000.

These label bosses concur that tapes are an ideal medium for obscure artists making uncommercial music. Beyond that, as Adam Svenson of esoteric mu-

sic haven Eiderdown says, cassettes can be made faster and cheaper than other formats. Further, he adds, tapes "have contemporary street cred from the noise and black-metal scenes. And before that, cassettes were the preferred format for experimental composers and new age artists from the 1960s through the '80s." Svenson also enthuses that the "sounds are magnetically adhered to physical tape—so real chemistry, vibrations, and sonic impacts result." The fragile, almost toylike quality of a cassette paradoxically endears it to a certain type of listener; its perishability inextricably linked to its cherishability and its miniature size a boon to analog-artifact lovers in cities where space is at a premium.

Kurt Delaney, who runs the experimental-slanted Alterity (releases by Alan Bishop, Robert Millis, with a Bill Horist/Darin Gray cassette and 10 hours of Bruce Cockburn material coming soon), hails the cassette for being an "inexpensive, lightweight, democratic, microeconomic way to distribute and reproduce art and ideas. Affordable. Accessible. Everyone wins."

Translinguistic Other's Emily Pothast says, "Other people who run cassette labels have joked to me that whenever you get one of your tapes reviewed or written up, you might make two or three sales and get 10 new submissions from bands."

Andrew Crawshaw, who records dark, warped synthesizer music as Meridian Arc and self-releases his own tapes from his Broken Press printing company headquarters, says the quicker turnaround for cassette duplication is a bonus, compared to the 6 to 10 months it can now take for vinyl. Another attraction he and many others interviewed for this piece cite is nostalgia. Cassettes often represent music fans' first contact with listening to things they actively sought out. "I think cassettes fill the gap between digital and vinyl at this point," he concludes.

Another element in cassettes' favor is

their portability, although finding quality machines on which to play them has become more challenging in recent years. Your best bets for finding affordable players are thrift shops, old cars, and the usual online portals. There are exceptions. Serious ambient-music aficionado Schneider owns two Sony WM-D6C players for DJing. "They were top-of-the-line portable cassette recorders, meant to do highly portable field recording and mobile audio work for TV stations," he says. "They were pricey back in the day, and still sell for \$300 or so per player. They're the only high-quality portable tape player with a pitch bend, as well as a true line-level signal for pro audio devices and DJ mixers. I also have a crappy Panasonic player that I use for picnics and such."

For Diogenes's DJ gigs, he plays cassettes on two Library of Congress decks, but mostly listens to them on cheap units bought from Value Village.

The latter mode is more typical, as evidenced by Delaney's J.C. Penney-bought 681-3005 AM/FM dual deck, which he says "sounds like hell." Several people queried here still use Walkmans. Oddly, many said they listen to cassettes while doing mundane

The format's resurgence and fetishization aren't merely postmodern irony in action.

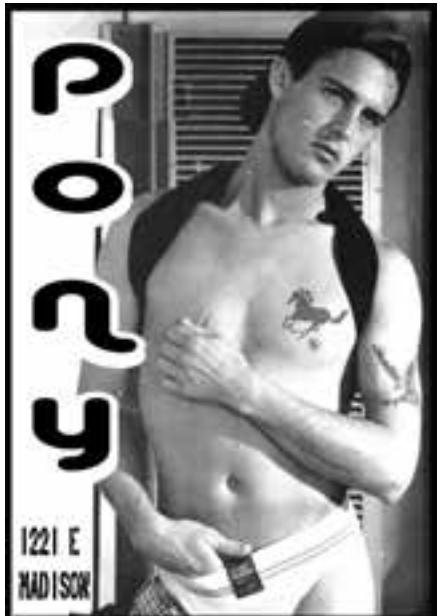
chores like cleaning and washing dishes. Ambient-folk guitarist Hastio (Phil Neff) uses a Technics double cassette deck he scored for \$5 at Value Village. Brenan Chambers (ex-Jetman Jet Team guitarist) listens to tapes on his frequent car trips.

Back when I drove, I thought this was the best way to listen to music—on tape and in motion. It somehow made a deeper impact that way. I've been collecting tapes since the 1980s (I'm currently listening to Das EFX's *Dead Serious*, bought in 1992, and hear little deterioration), but after a late-'90s/late-'00s lull, my collection has swelled to the tune of about 10 to 20 per month.

Seattle music retailers have seen gradual increases in cassette sales, but they still constitute a minuscule percentage of revenue. Everyday Music's Hansen notes that sales depend mainly on the quality of the goods customers sell to him. "When someone uploads their collection on us," he says, "the sales spike for a few weeks. But, as with vinyl, it seems like we have a lot more customers shopping for cassettes than we used to." Hansen says the best-selling genres on tape have been classic hiphop, 1970s-'80s punk, post punk, new wave, and metal. Hansen and Wall of Sound's Jeffery Taylor figure that cassette sales account, at most, for about 5 percent of their stores' total income. Other shops like Sonic Boom, Spin Cycle, and Easy Street also carry tapes, but they're niche stock.

What's clear from this admittedly modest survey of activity is that a small cabal of devotees is refusing to let the cassette die. The format's resurgence and fetishization aren't merely postmodern irony in action. Cassettes are the financially disadvantaged musician's way to make an impact in a manner that shows more passion and commitment to the art than a Bandcamp page. And, as Chambers puts it, "The ghostly distortion of a faded cassette sounds like nothing else."

Never underestimate the enduring appeal of ghostly distortion. ■



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WED, 3/9-THURS, 3/10 MITCH BURROW

Mitch is a Republican that supports gay marriage, or maybe he is a democrat against gun control. More than likely, Mitch is just a guy that doesn't fit into any one single category...unless that category is "funny".



FRI, 3/11-SAT, 3/12 JIMMY O. YANG

Jimmy O. Yang is a standup comedian, actor, Funny Asian Dude. He currently stars as Jian-Yang, the Asian guy on HBO's "Silicon Valley".



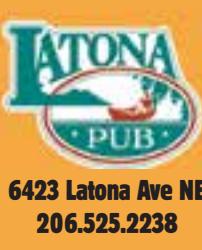
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MY PHILOSOPHY

A COLUMN ABOUT HIPHOP AND CULTURE



JON "GASH" SANDERS Gone too soon.

Peace and Rest

BY LARRY MIZELL JR.

I don't know what it is about our relationship to death—I mean, I do—but RIP dedications are as hiphop as superstars and gold chains. Ice Cube's "Dead Homiez," pouring some out, shout-outs, murals, moments of silence. What other musical subculture has such a connection to those who've passed away? (I mean, besides rock's crass brand of embalming and canonization.)

I think a lot about a minute-and-a-half track on Jake One's *White Van Music*, the one titled "RIP," one of the most comprehensive such dedications. On it, over the horns and strings of Willie Hutch's "I Choose You," the unmistakable voice of Seattle's hiphop alpha Vitamin D lists off a litany of the culture's missed.

Love and energy to everybody who loved Jon "Gash" Sanders, a very good brother gone too soon. Maybe you knew him as the big bearded dude working outside Neumos/Moe Bar, the protector, the de-escalator, weary of the assholes afoot but quick with a big grin and a good word. Maybe you knew him as the Golden Gorilla, one of the big-ass Oldominion posse, one of Northwest hiphop's most important crews, the one that bridged Seattle to Portland. Maybe you remember him from the days of the Boiler Room studio right up the block from his perch on Pike, where he and his Dim Mak bros recorded. Maybe you knew him as a hilarious, gentle dude who loved hardcore rap and pro wrestling, who probably got described constantly as a teddy bear (and as somebody who often wears that tag as well, I suspect

he'd probably hate it but gladly give the big hug it implies). But most likely, if you've been around the block, you knew him, you're shocked that he's gone so young, and you'll miss him. I will. Rest in Power, homie. And never forget his words, as captured in the brief "Interview" skit he has on Oldominion's 2001 debut, *One*: "We all a bunch of racist fucked-up bastards."

RIP, too, to ATL's Trentavious "Bankroll Fresh" White, who I didn't know but listened to ("Walked In" is a perfect stripped-down slice of Atlanta gangsta brag-rap, deconstructed by one of my favorite young producers, Mr. 2-17). The fast and harrowing life he described on the *Life of a Hot Boy* mixtapes caught up, as he was shot and killed outside the Street Execs recording studio. (What the fuck is it with recording studios? You know what I mean?)

I dedicated Killer Mike's "Reagan" to Nancy Reagan this weekend on *Street Sounds*, and was told it was "classless."

Maybe I should have played Too Short's "Cusswords," where Short Dog swears that she gave him a rather presidential honor one night. C-YA.

Anyway: Lastly, RIP to *The Stranger's* art director, Aaron Huffman. I didn't know Aaron too well. Often, though, in my talks with my editor, Sean Nelson, what Aaron meant to this place, and to Sean, would come up. It's a whole lot, and I just wanna send love to those who loved him. ■

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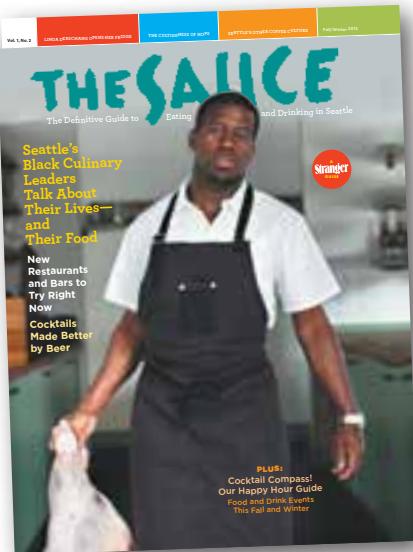
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BOOKS

A Guide to the Best of APRIL Festival 2016

BY RICH SMITH

Now in its fifth year, the APRIL (Authors, Publishers, and Readers of Independent Literature) Festival celebrates the work of independent publishers by organizing innovative, substantive, and boozy book events that you actually want to attend. It's easy to gloss over the word "independent." Like "free range," "organic," or any other specious buzzword used mostly for advertising purposes, it's an adjective that often sounds nice but means nothing. It's inexpensive.

The "independent" in "independent publishing" means that these publishers—whether they've got 2 or 200 people working for them—aren't associated with media conglomerates. They're more nimble organizations that can take chances on weird stuff, and they're owned by people with more interest in books than in huge profits.

APRIL Festival is a cool thing because it fosters a sense of community—both locally and nationally—among readers, writers, and publishers that share that spirit. This year, as it has every year, APRIL has gotten a little bigger. They've got more local partners and more publishers tabling at the book expo, and the events are being held in larger-capacity venues.

As always, the full list of the events can be found on *The Stranger's* calendar page, but here's the premium guide for maximum APRIL Festival 2016 enjoyment.

Tuesday, March 15: Opening Party
Pine Box, 8 pm

In addition to hearing Alejandro de Acosta's hilarious and touching translation, Sara Jaffe's fine fiction, and a newish comics series from Kelly Froh, this will be your first opportunity to meet 2016 APRIL writer-in-residence Jenny Zhang, author of *Dear Jenny, We Are All Find* from Octopus Books. Unfamiliar with this NYC-based poet/essayist/Rookie contributor? (A) You're missing out. (B) Here's a crash course: Read her poem "I Would Have No Pubes If I Were Truly in Love" on The Hairpin. It's about suffering and the self (and pubes). Go to Rookie's website and read "Far Away from Me," an essay about "Across the Sea," by Weezer, which she calls a "big, whiny, humblebraggy, creepy men's rights activist's anthem." And then read her essay about the *Best American Poetry 2015*/Michael Derrick Hudson yellowface scandal and her experiences as a Chinese American in the literary world in "They Pretend to Be Us While Pretending We Don't Exist," which can be found on BuzzFeed. You're gonna want to read a whole lot more after that, but that's fine. You'll make time.

Wednesday, March 16:
Fireside Chat with Cedar Sigo
Sorrento Hotel, 8 pm

This cozy chat and Q&A, copresented with the Bagley Wright Lecture Series on Poetry, will be more about formal innovation in po-

etry, which will be useful for anyone who's interested in how a poet thinks about building poems, and interesting for those who think that poems aren't built.

Thursday, March 17: A Poet, a Playwright, a Novelist, & a Drag Queen
Hugo House, 8 pm

Tickets for this very popular and very good event went on sale March 1. If you haven't bought them yet, do it now because it always sells out. This year's quadripartite face-off features the poet EJ Koh, the playwright Sara Porkalob, the novelist Brian McGuigan, and the drag queen Mal DeFleur.

Friday, March 18: APRIL's 5th Anniversary Party
Fred Wildlife Refuge, 8 pm

This one's for the loyalists who've been in it since the days of sneaking into the parking garages and listening to Stranger Genius Award finalist Ed Skoog read poems beside a giant red gas tank late into the night. Five great readers from APRIL's of yore read with five new bloods. Ten readers sounds like a lot, but they're all headliners and everybody will read a piece that's only 500 words or less.

Saturday, March 19: The Filmy Quill: Writers and Writing on Celluloid
Frye Art Museum, 1 pm

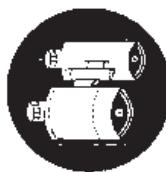
David Schmader draws a belly laugh out of me every single time I read him or see him perform. I have no doubt this live video essay about the way films portray writers will satisfy. Fingers crossed for a supercut of writers furiously writing with a quill pen.

Saturday, March 19: Dear Jenny, We Are All Find: APRIL + Vignettes
Indian Summer, 8:30 pm

For this event, Vignettes picks a handful of local artists to transform Jenny Zhang's book of poems into a room full of art. Warning: This is going to be VERY HIP. Maybe even TRAGICALLY so. But it's often my favorite event of the festival. Seeing a poem interpreted through the lens of another artist enriches both the object and the poem.

Sunday, March 20: APRIL Book Expo
Hugo House, 11 am–5 pm

There's going to be more than 50 independent presses from around the country tabling at this thing. Check out these local faves: Wave Books, ZAPP, Spartan, and newcomer Cold Cube Press. These Portland faves: Future Tense Books and Tavern Books. And these farther-flung faves: Melville House, Hobart, and *Poetry* magazine. Plan to bring/spend \$50 cash. First 20 entrants get a free piece of APRIL swag. Can't recommend the totes highly enough. Get there early before all the goodies are gone. ■



THEATER



THE STRANGE UNDOING OF PRUDENCIA HART *Scots as fuck.*

The Paradox of *The Strange Undoing of Prudencia Hart*

A Play About Cheap Fun Is Neither
as Fun nor as Cheap as Cheap Fun

BY RICH SMITH

The bagpipe is already crying in the corner when you walk through the doors of the Factory Luxe, an event space inside the Old Rainier Brewery. If you've never been, the space is a giant rectangle with a stage at one end and a bar at the other. Audience members sit at tables arranged between the stage and bar, listening to variously rousing and mournful Scottish folk tunes picked and plucked with casual brilliance by the actors who will soon transform into the players of *The Strange Undoing of Prudencia Hart*.

Some people sing along—those people wear droopy tams and/or velvet, and I wish I were as alive as they are. Others content themselves with bagpipe thoughts: Shall I join the fight for Scottish sovereignty? Why is there only one bagpipe song, and why do I love it so?

Soon enough, playwright David Greig and director Wils Wilson's strange and funny tale, told mostly in ballad measure, unfolds between the tables and chairs of the makeshift pub. Prudencia is a folk scholar en route to an academic conference on the topic of Border Ballads, a form of Scottish poetry full of all sorts of supernatural occurrences and devilry. Prudencia is a purist who argues passionately for discovering the beauty of the ballads in their own historical context, while the rest of the academics—a feminist, a deconstructionist, and a cultural studies scholar—bend the ballads to support their own theories. After a disappointing showing at the conference and a dispiriting evening at a pub—where her longed-for traditional ceilidh (an after-hours party with live music and hard liquor) has been replaced by an enthusiasm for karaoke and gossipy storytelling—an aging hipster devil with a captive fantasy (all devils have captive fantasies) captures Prudencia and takes her to hell, which

is a bed-and-breakfast where your life's work doesn't matter.

The actors are sharp and multitalented, the performances are solid, and I don't think I'll ever get tired of hearing anyone from anywhere in the UK say phrases like "I'm shocked" or "pint of bitter." On a scale of Isolation Chamber to Greasy Orgy, this interactive show scores a solid four or five. A bald guy got a bucket of napkin shavings (snow) dumped on his head. If you have a

cute boyfriend with the can-do demeanor of a Kennedy, there's a very small chance he's gonna get ridden like a pack mule. The actors are seasoned troubadours who pick their targets with care.

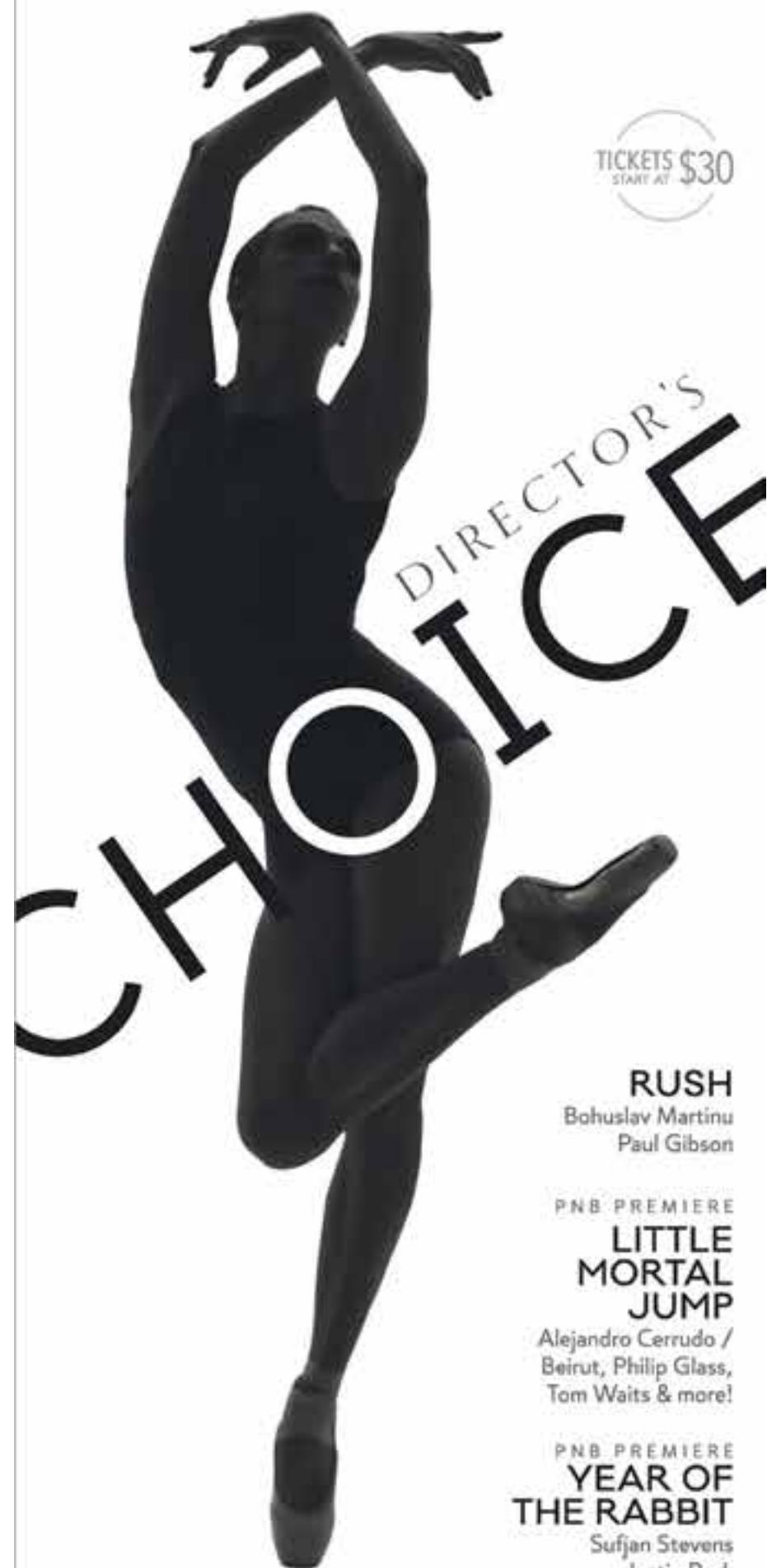
Though the story and language of *Prudencia Hart* is funny and delightfully cheesy—the actors seem to be having some genuine fun—I couldn't get past the depressing nature of the production's conceit. The idea of *Prudencia Hart* is to re-create the *feeling* of a ceilidh at a lock-in. The only problem is that I, like Ms. Hart, couldn't stop longing for the actual experience of a ceilidh at a lock-in. I kept fantasizing about some bar like the Redwood locking everybody in so that the theater kids in the corner could improv a weird little play and the bartenders could perform a little solo set or two until everyone got hammered enough to stumble home.

This fantasy evening would probably be cheaper than the play about how cool and necessary cheap fun is: The tickets for *Prudencia* cost \$45, little cans of Rainier are \$5, and it's \$10 for a Scotch. And this play is not produced on a whim at the Redwood. It's mounted at the antiseptic-feeling Factory Luxe and feels more like it's for people who used to have cheap fun than for people who still do. ■

The Strange Undoing of Prudencia Hart

The Factory Luxe
Through March 20

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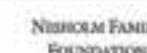
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FILM

Embrace of the Serpent Is White-Centric but Intelligent and Complex

BY JULIA RABAN

Embrace of the Serpent is a densely packed, swiftly moving river journey that is constantly nodding at beloved cinematic tropes. The Colombian film, nominated for best foreign language film at this year's Academy Awards, brings up images of *Apocalypse Now* and *Fitzcarraldo* and even *Deliverance*, by a short stretch of the imagination. Insanity inspired by the river and its surrounding wilderness, cultural conflict left behind and reencountered, and the punctuated momentum (alternating moments of paddling serenity with the anticipation of climbing ashore) all feel comforting—and like a part of a film that will soon join the ranks of our many river-based artistic landmarks.

This informed familiarity makes each one of the nuanced surprises in the beautiful *Embrace of the Serpent* (shot almost entirely in black-and-white 35 mm) all the more enjoyable. Centered on a shaman named Karamakate and his two interactions with white explorers/scientists over a span of decades, the film had me at odds in a wonderful way, believing at one moment that I knew exactly the director's intention and

could predict the next plot point, and at the next moment feeling my slowly forming idea coming thoroughly unrooted by the baffling thing that had just occurred on-screen.

Embrace of the Serpent
dir. Ciro Guerra
SIFF Cinema Uptown

As I watched, I couldn't help but think about Charles Mudebe's recent piece on the way in which white people artistically invent, impose, and maintain ideas of blackness. *Embrace of the Serpent* has been celebrated for its depiction of indigenous people; the protagonist is not an adventuring anthropologist or ethnobotanist, but a local shaman; the film employed mostly indigenous actors and made honest efforts to include the local community. It would've been silly to ignore the impact of colonialism and Western business interests in Colombia. But even though the story is told mostly through the perspective of Karamakate, it doesn't skim evenly throughout his life—rather, it revolves around his relationship to the white men who come to visit, and the subsequent havoc

those men wreak on the fragile environments and communities. The film offers plenty of easy, uncomplicated allusions to tribal mysticism and the spiritual power of psychedelic



substances, and that, combined with the narrative constructed around and by white men, had me ready to tear apart this universally acclaimed film.

And then the film ended in a way I didn't expect. The rug was pulled out from under me and I was fooled, once again, into thinking I knew what *Embrace of the Serpent* was getting at. Its layered and confusing

elements pair perfectly with the straightforward, compelling plot, and its overall impression is highly diplomatic: white-centric enough to be nominated for an Oscar, but intelligent and complex enough to stand up to critiques of careless racism. It didn't win the Academy Award, but god, it at least deserves a weighty, sprawling spot in our cultural imagination. ■

Knight of Cups: Proudly Presented in MalickVision™!

BY ERIK HENRIKSEN

Thomás Lennon, best known for *Reno 911!*, is one of a billion celebrities who fit through *Knight of Cups*, Terrence Malick's Los Angeles-set latest. There's Dan Harmon! There's Nick Offerman! There's Joe Manganiello! There's that guy who played that nerd in *Buffy*! All of these cameos almost make bits of *Knight of Cups* feel like a Woody Allen movie—until you remember that while Allen cranks out a movie a year, *Knight of Cups* is Malick's seventh in 43 years.

But Malick's filmography is an unfuckwithable argument for quality over quantity. Those seven films—including *Knight of Cups*—are remarkable, evocative experiences, from his more plot-focused early work, *Badlands* (1973) and *Days of Heaven* (1978), to his sprawling, impressionistic efforts in *The Tree of Life* (2011) and *To the Wonder* (2012). Part of why Malick's films are so challenging is because they don't have any analogues: Nobody else is able (or willing) to strike such a balance between beauty (it's nearly impossible not to be gobsmacked by the visuals) and philosophy (it's also nearly impossible not to be overwhelmed by the melancholy of existence).

But *Knight of Cups* does something different than the director's previous movies: It blurs the line between reality and fiction, between personas we already know and those

Knight of Cups
dir. Terrence Malick
Seven Gables

that have been invented for the film. Antonio Banderas in *Knight of Cups* is clearly playing Antonio Banderas, just as Dan Harmon acts just like Dan Harmon. We see these people's faces, and hear their voices, and know who they are. Yet our focus remains on Christian Bale, who isn't playing Christian Bale—he's Rick, a screenwriter stumbling through Los Angeles's sun-drenched purgatory, his path intersecting

with girlfriends and exes (played by Cate Blanchett, Natalie Portman, Freida Pinto, Isabel Lucas, Imogen Poots, and Teresa Palmer) and his troubled family (Wes Bentley, Brian Dennehy, Cherry Jones).

Over it all floats the disembodied voice of Ben Kingsley, offering cryptic pronouncements, as Malick slices his film into chapters titled after tarot cards: "The Moon," "The Hanged Man," "The High Priestess," "The Tower," "Knight of Cups."

If this sounds confusing and goofy, well... yeah. Leaning hard into Malick's trend toward abstraction, *Knight of Cups*—which deals with things as tangible as sex and earthquakes, but also spends time in orbit, watching auroras twist across the surface of the earth—can feel like watching Malick try to out-Malick Malick. True, *Knight of Cups* might not be for everybody—hell, it definitely won't be for everybody—but for those of us who have followed Malick this far, it can feel like nothing less than a gift. ■



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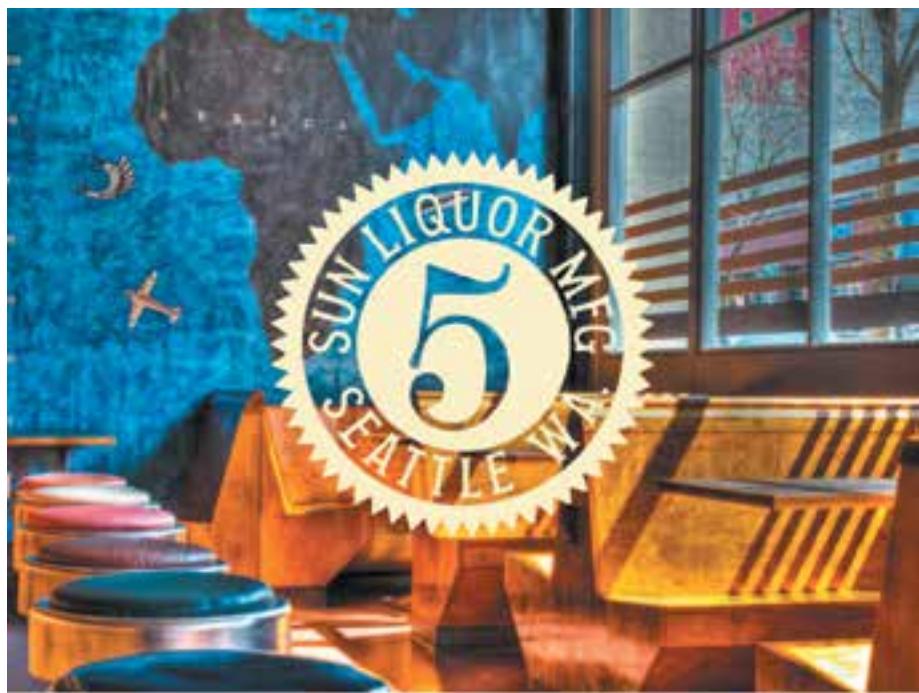
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CHOW



WHOLE MACKEREL We picked the bones of the fish entirely clean with chopsticks, and then our fingers.

JENNIFER RICHARD

Kedai Makan Brings the Flavors of Malaysia to Capitol Hill

But One Restaurant Is Not Enough to Capture the Complexity of the Cuisine

BY ANGELA GARBES

Four years ago while visiting family in Penang, Malaysia, I ate some of the most memorable food my life: assam laksa, a deeply spicy, sour, and fishy stew; char kway teow, fat rice noodles stir-fried in a blazing hot, blackened wok with shrimp, egg, and bean sprouts; and cendol, a bowl of shaved ice topped with palm sugar syrup, coconut milk, sweet red beans, and bright green, grassy pandan noodles.

That wasn't all. There were also slabs of flash-fried Indonesian tempeh (nutty, soft, and moist—nothing like the tempeh I'd eaten before) served with freshly made sambal. There were deeply complex Indian curries served with warm paratha bread just off the griddle. And then there was a 10-course Nonya feast with dishes such as kang kung (water spinach) sautéed with salty fermented shrimp paste. Nonya is the distinct, centuries-old cuisine created when Chinese merchants married into Malay families.

During the day, most of our meals came from street food vendors called hawkers. Dinners were eaten at hawker centers, open-air markets filled with aisles of food carts, as well as tables and chairs filled with families of all ages and ethnicities: Malay, Chinese, Indian, British, Filipino, Indonesian. These communities and cultures have been coexisting and intermingling as long as the spice trade has been going on, and through modern periods of colonialism.

Just as there isn't a single Malaysian culture, there isn't one Malaysian cuisine. Instead, it's a rich blend of flavors that both

Kedai Makan
1802 Bellevue Ave

prawns, and sad, mealy tomatoes, called kerabu kacang panjang (\$7.50). Bean sprouts and toasted rice powder added welcome texture and crunch, though the whole dish was dominated by an intense amount of chilies that overwhelmed the delicate prawns. A very generous plate of lamb fried rice, called nasi goreng kambing (\$11.50), seasoned with gritty curry powder, made my tongue and lips buzz pleasantly with spice. But there was so much curry powder, along with a sweetened soy sauce called kecap manis, that together they drowned out the typically strong, distinct flavor of the ground lamb in the dish.

The same richness that made a deep impression on me also changed the lives of Kevin Burzell and Alysson Wilson, owners of Kedai Makan. Since 2012, the couple, who spent significant time traveling throughout Malaysia and Southeast Asia, have operated their Malaysian street food business on Capitol Hill, first as a farmers market stand, then a walk-up window serving takeout food, and, since September of last year, a full-service restaurant. Their affection for and study of Malaysian food is evident in the restaurant's complex, boldly flavored dishes.

A starter of roasted peanuts (\$3.50) gave a great preview of what our meal had in store.

The peanuts, still housed inside their papery maroon skins, were simultaneously salty, bright, sweet, spicy, and funky, courtesy of lime leaf, sugar, chilies, and tiny fried anchovies. Roti jala (\$6.50), or net bread, was another auspicious opener. Using a squeeze bottle, cooks pour the batter onto the griddle, forming and folding the roti into a web of soft, eggy tangles. It was a pleasure to look at, and also great fun to rip the airy bread apart and dunk it into a bowl of piquant yellow lentil curry dotted with pungent mustard seeds.

Lime juice, fish sauce, and mint gave salt and brightness to a salad made of long beans,

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the flavors long-simmered into the dish. The ingredients that were added in later—clams, squid, laksa leaf (similar to cilantro), slippery wheat noodles—were more subdued, adding light layers of flavor instead of ones that beleaguered the tongue.

Whole mackerel (\$15.50), its belly stuffed with rempah, was oven roasted so it maintained all its moisture. While some consider mackerel to be strongly flavored, “fishy” fish, here its inherent oiliness was like a salve on the tongue—clean and cooling. The mackerel was served with a tamarind dipping sauce, white rice, and kerabu taugeh, a tangy salad made from bean sprouts. None of the accompaniments were necessary, though, and we picked the bones of the fish entirely clean with chopsticks, and then our fingers.

My meal at Kedai Makan was satisfying, though days later I found myself feeling sad and missing Malay Satay Hut, the Malaysian restaurant that was a longtime fixture in the International District—its flaky roti canai served with potato curry, the kang kong sautéed in shrimp paste, the dark,

Their affection
for Malaysian food is
evident in the
restaurant's complex,
boldly flavored dishes.

sticky Guinness pork spare ribs, and curry fish head stew with okra. Malay Satay Hut, which offered a very different and much more extensive menu than Kedai Makan, closed in 2013, leaving Kedai Makan the only Malaysian restaurant in the city. (Malay Satay Hut's owners still operate a Redmond location of the restaurant. While the Seattle location was popular, I don't remember ever having to wait an hour and a half for a table, as I did on a recent Friday night at Kedai Makan.)

Like the hawker centers in Penang, the area around Kedai Makan—which includes the bars Montana, Revolver, and the Hillside, as well as walk-up window Tortas Condesa and the brand-new Dino's Tomato Pie—teems with energy every night. Instead of extended families dining together, the streets are mostly filled with drunk people smoking cigarettes and screaming into cell phones.

Inside, the walls of Kedai Makan are painted a bright blue, and framed black-and-white photos from Burzell and Wilson's travels cover them: smiling Malaysian children, men pounding spices with a mortar and pestle, ordinary domestic objects. It's a reminder that what Burzell and Wilson are offering is their vision of Malaysia. Their interpretation of the country's food is a good one, but I'm hungry for more. ■

FREE WILL ASTROLOGY

BY ROB BREZSNY

For the Week of March 9

ARIES (March 21-April 19): "He in his madness prays for storms, and dreams that storms will bring him peace," wrote Leo Tolstoy in his novella *The Death of Ivan Ilyich*. The weird thing is, Aries, that this seemingly crazy strategy might actually work for you in the coming days. The storms you pray for, the tempests you activate through the power of your longing, could work marvels. They might clear away the emotional congestion, zap the angst, and usher you into a period of dynamic peace. So I say: Dare to be gusty and blustery and turbulent.

TAURUS (April 20-May 20): Quoting poet W. H. Auden, author Maura Kelly says there are two kinds of poets: argument-makers and beauty-makers. I think that's an interesting way to categorize all humans, not just poets. Which are you? Even if you usually tend to be more of an argument-maker, I urge you to be an intense beauty-maker in the next few weeks. And if you're already a pretty good beauty-maker, I challenge you to become, at least temporarily, a great beauty-maker. One more thing: As much as possible, until April 1, choose beauty-makers as your companions.

GEMINI (May 21-June 20): To have any hope of becoming an expert in your chosen field, you've got to labor for at least 10,000 hours to develop the necessary skills—the equivalent of 30 hours a week for six and a half years. But according to author William Derezewicz, many young graphic designers no longer abide by that rule. They regard it as more essential to cultivate a network of connections than to perfect their artistic mastery. Getting 10,000 contacts is their priority, not working 10,000 hours. But I advise you *not* to use that approach in the coming months, Gemini. According to my reading of the astrological omens, you will be better served by improving what you do rather than by increasing how many people you know.

CANCER (June 21-July 22): "I sit before flowers, hoping they will train me in the art of opening up," says poet Shane Koyczan. "I stand on mountain tops believing that avalanches will teach me to let go." I recommend his strategy to you in the coming weeks, Cancerian. Put yourself in the presence of natural forces that will inspire you to do what you need to do. Seek the companionship of people and animals whose wisdom and style you want to absorb. Be sufficiently humble to learn from the whole wide world through the art of imitation.

LEO (July 23-Aug 22): The marathon is a long-distance footrace with an official length of more than 26 miles. Adults who are physically fit and well-trained can finish the course in five hours. But I want to call your attention to a much longer running event: the Self-Transcendence 3100-Mile Race. It begins every June in Queens, a borough of New York, and lasts until August. Those who participate do 3,100 miles' worth of laps around a single city block, or about 100 laps per day. I think that this is an apt metaphor for the work you now have ahead of you. You must cover a lot of ground as you accomplish a big project, but without traveling far and wide. Your task is to be dogged and persistent as you do a little at a time, never risking exhaustion, always pacing yourself.

VIRGO (Aug 23-Sept 22): In old Vietnamese folklore, croaking frogs were a negative symbol. They were thought to resemble dull teachers who go on and on with their boring and pointless lectures. But in many other cultures, frogs have been symbols of regeneration and resurrection due to the dramatic transformations they make from egg to tadpole to full-grown adult. In ancient India, choruses of croaks were a sign of winter's end, when spring rains arrived to fertilize the earth and bestow a promise of the growth to come. I suspect that the frog will be one of your emblems in the coming weeks, Virgo—for all of the above reasons. Your task is to overcome the boring stories and messages so as to accomplish your lively transformations.

LIBRA (Sept 23-Oct 22): "Your anger is a gift." So proclaims musician and activist Zack de la Rocha, singer in the band Rage Against the Machine. That statement is true for him on at least two levels. His fury about the systemic corruption that infects American politics has roused him to create many successful songs and enabled him to earn a very good living. I don't think anger is always a gift for all of us, however. Too often, especially when it's motivated by petty issues, it's a self-indulgent waste of energy that can literally make us sick. Having said that, I do suspect that your anger in the coming week will be more like de la Rocha's: productive, clarifying, healthy.

SCORPIO (Oct 23-Nov 21): "Even now, all possible feelings do not yet exist," says novelist Nicole Krauss. In the coming weeks, I suspect you will provide vivid evidence of her declaration, Scorpio. You may generate an unprecedented number of novel emotions—complex flutters and flows and gyrations that have never before been experienced by anyone in the history of civilization. I think it's important that you acknowledge and celebrate them as being unique—that you refrain from comparing them to feelings you've had in the past or feelings that other people have had.

SAGITTARIUS (Nov 22-Dec 21): "Look at yourself then," advised author Ray Bradbury. "Consider everything you have fed yourself over the years. Was it a banquet or a starvation diet?" He wasn't talking about literal food. He was referring to the experiences you provide yourself with, to the people you bring into your life, to the sights and sounds and ideas you allow to pour into your precious imagination. Now would be an excellent time to take inventory of this essential question, Sagittarius. And if you find there is anything lacking in what you feed yourself, make changes!

CAPRICORN (Dec 22-Jan 19): According to a report in the journal *Science*, most of us devote half of our waking time to thinking about something besides the activity we're actually engaged in. We seem to love to ruminate about what used to be and what might have been and what could possibly be. Would you consider reducing that amount in the next 15 days, Capricorn? If you can manage to cut it down even a little, I bet you will accomplish small feats of magic that stabilize and invigorate your future. Not only that: You will feel stronger and smarter. You'll have more energy. You'll have an excellent chance to form an enduring habit of staying more focused on the here and now.

AQUARIUS (Jan 20-Feb 18): One of the legal financial scams that shattered the world economy in 2008 was a product called a Collateralized Debt Obligation Squared. It was sold widely, even though noted economist Ha-Joon Chang says that potential buyers had to read a billion pages of documents if they hoped to understand it. In the coming weeks, I think it's crucial that you Aquarians avoid getting involved with stuff like that—with anything or anyone requiring such vast amounts of homework. If it's too complex to evaluate accurately, stay uncommitted, at least for now.

PISCES (Feb 19-March 20): "I wish I knew what I desire," wrote Palestinian poet Mahmoud Darwish, born under the sign of Pisces. "I wish I knew! I wish I knew!" If he were still alive today, I would have very good news for him, as I do for all of you Pisceans reading this horoscope. The coming weeks will be one of the best times ever—EVER!—for figuring out what exactly it is you desire. Not just what your ego yearns for. Not just what your body longs for. I'm talking about the whole shebang. You now have the power to home in on and identify what your ego, your body, your heart, and your soul want more than anything else in this life. ■

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SUPERIOR COURT OF WASHINGTON COUNTY OF KING

In re:

Gregory James Maniulit, Petitioner
And Reagan Lee Bolongia, Respondent.

No. 15-3-07263-7SEA

Summons by Publication (SMPB)

TO THE RESPONDENT: Reagan Lee Bolongia

1. The petitioner has started an action in the above court requesting that your marriage or domestic partnership be dissolved.

3. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 12 day of February, 2016), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.

4. Your written response to the summons and petition must be on form WPF DR 01.0300, Response to Petition (Marriage). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>

5. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.

6. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

7. Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 2/2/16

Gregory J. Maniulit
Signature of Petitioner or Lawyer/WSBA No.
File original of your response with the clerk of the court at Clerk of the Court at:

King County Superior Court
516 Third Avenue, E609
Seattle, WA 98104

Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPF DRPSCU 09.0200) with the court clerk.)

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PERSON OF INTEREST



Om Johari

Afro-Punk Musician and Feminist Activist

Om Johari, photographed at the Seattle Drum School in Georgetown.

TEXT AND PHOTO BY KELLY O

I first saw Om Johari perform at the 'Mo-Wave Queer Arts & Music Festival with her Bad Brains tribute band Re-Ignition. As lead singer, she wailed and growled through the classic DC hardcore catalog, channeling a combination of Bad Brains frontman Paul Hudson, aka "H.R.," and James Newell Osterberg Jr., aka Iggy Pop.

She was also a founding member and original lead singer of long-running

all-female AC/DC tribute band Hell's Belles. But she makes her own music, too, playing guitar and writing songs in punk band Hoolinettes.

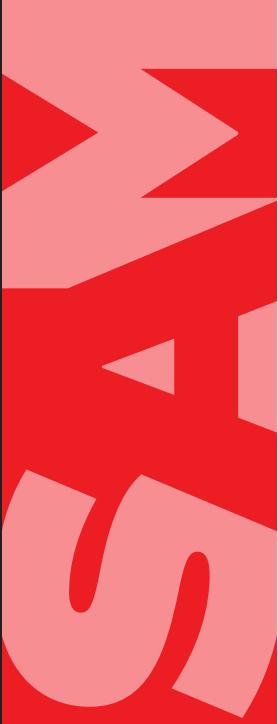
Freshly returned from an eight-year stint in Germany, Johari is currently studying politics at the University of Washington when not investing Bad Brains songs with the immediacy of her feminine spirit.

"It's a perfect time to play punk rock

again in America," Johari says while sitting at a kid-sized drum kit at Seattle Drum School. "There is SO MUCH to protest right now."

Re-Ignition play Sat March 12 at Darrell's Tavern and Sat March 19 at the Funhouse. You can also find Johari curating activism and art and spinning records at her monthly night "Gotta Have Soul!" at Chop Suey.

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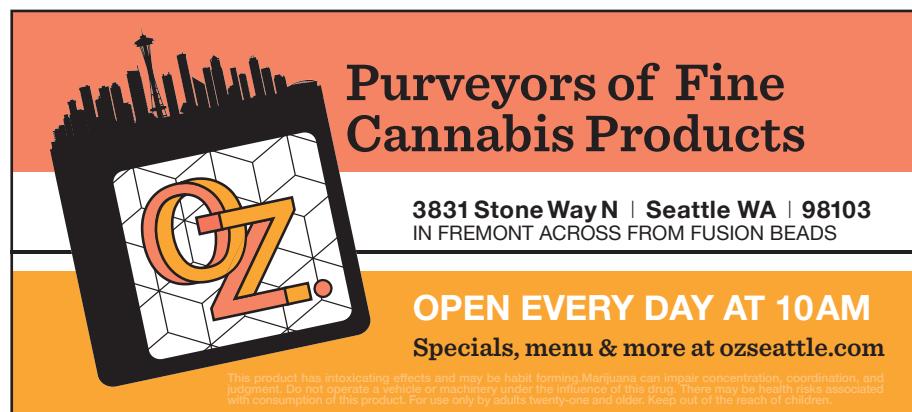


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